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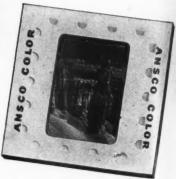
"More pleasing, more natural"... "Softer, more life-like quality"... are some of their comments.

You don't have to be a color expert like John Ringling North to detect the difference that Ansco Color Film makes in your own pictures. Try a few rolls and find out for yourself how much more pleasing your color slides can be.

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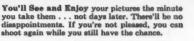


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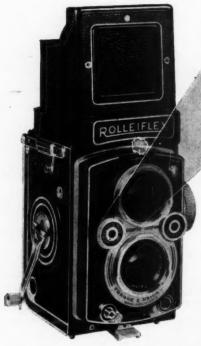
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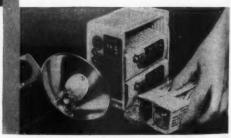
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Take along a full supply this year! They come in handy new 12-8-4 bulb packs. (For outdoor color shots, use G-E blue Flash Bulbs.) Get new, improved General Electric Flash Bulbs now-so you'll be ready for every shot!



Don't just ask for "flash bulbs", ask for G-E FLASH BULBS!

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PAYMENTS FOR CIVILIANS AND SERVICEMEN THE WORLD OVER! EASY

1954 Pacemaker GRAPHIC OUTFITS

- All brand new, latest models, with factory guaranteel includes:
 Graflok back Ektalite screen Kalart coupled rangefinder
 3 cell flash gun deluxe case Graphic flim pack adapter
 6 cut film holders adapter ring sunshade 4 filters,
 Prices below include all this extra equipment! Easy payments
 available!



Optional: Famous brand-German-Wide Angle //4.5 coated lens (1/300 sec.; synchronized Graphic outfits) Graphic outfits (1/400 sec.) for Graphic outfits outfits (1/400 sec.) for Graphic outfits outfits (1/400 sec.) for Graphic outfits wirte Downing's Fitth Avenue today!

It's here! The incomparable

1954

Leica M-3

Leica M-3 w/ Elmar coated f/3.5 lens 348. Cash or \$34.0 Down Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 47.0 Down Leica M-3 w/ Summarit coated f/1.5 lens 447. Cash or 46.0 Down Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.0 Down Summarit coated f/1.5 lens 59.00 Cash or 15.00 Down Elmar-M coated 90mm f/4.0 lens (standard mt.) 93.00 Cash or 93.0 Down Elmar-M coated 90mm f/4.0 lens (collapsible) 150.00 Cash or 15.00 Down Hektor-M coated 135mm f/4.5 lens 16.00 Cash or 15.00 Down Leica Meter-M 16.00 Cash or 15.00 Down 16.00 Cash or 17.00 Down 16.00 Cash or 17.00 Down 16.00 Cash or 17.00 Down 17.00 Cash or 17.00 Down 1

 Valoy II Enlarger
 96.00 Cash or 97.60 Down

 Leica IIF with Elmar coated f/3.5 lens
 3177.00 Cash or 97.70 Down

 Leica IIF with Summaron coated f/3.5 lens
 216.00 Cash or 21.60 Down

 Leica IIIF with Elmar coated f/3.5 lens
 237.00 Cash or 22.70 Down

 Leica IIII with Summicron coated f/3.5 lens
 276.00 Cash or 27.60 Down

 Leica IIII with Summicron coated f/2.0 lens
 357.00 Cash or 33.60 Down

 Leica IIII with Summarit coated f/1.5 lens
 357.00 Cash or 37.00 Down

3-D HEADQUARTERS!



Down. Stereo - Realist. Cashed f/3.5's \$159 Cash or \$15.90 Down. Stereo - Cash or \$15.90 Down. Stereo - Cash or \$19.85 Cash or \$19.85 Cash or \$19.85 Coated f/2.7's \$199.50 Cash or \$19.95 Down. Kin-Dar. Coated f/2.5's \$199.50 Cash or \$9.95 Down. Stereo - \$9.95 Down. Stereo - \$9.95 Down. Realist Projector \$49.50 Cash or \$

1954 CONTAX IIA and IIIA

New full synchro models!
IIA with Sonnar coated
f/2.0 lens \$336. Cash or \$33.60 Down; or with Sonnar coated f/1.5 lens \$367. Cash or \$36.70 Down. For Contax IIIA with built-in exposure meter add \$45. Cash or \$4.50 Down.



design and with fully automatic diaphragms! With Schneider S23,95 Cash f/2.8 lens \$229.50 Cash or \$23,95 Down; with or \$34,17 Down, With or \$34,17 Down, With or \$34,17 Down, Tentoprism R/F add \$57. Cash or \$5.70 Down, tenses also available.

1954 RETINA IIA



Compact, precise and reliable perfect for travelling light! Full M-X flash synch rapid film devance Xenon coated f/2.0 lens \$12.75 Down.

new 1954 (ESD) CONTAFLEX



level focusing is combined with split image rangefinder. Its superb Tessar 45mm f/2.8 coated lens with Synchro-Compur full M-X shutter, has fully automatic diaphragml Exceptional value at \$169. Cash or \$16.90 Down.

1954 Linkof Super Technika Cameras

4 x 5 model with Multifocus rangefinder and
127mm Xenar coated
14.7 lens in M-X shutter
1337.75 Cash or 234, x 3/4
outfit with multifocus
rangefinder and 3 lenses
complete \$575. Cash or
\$57.50 Down.

HumanEngineered for netural 2-hand operation. Weighs only 2 (16): 9 oz. Gives 9 2/4 (17): 12/4 (16): 12/4

shutter \$239. \$23.95 Down.



Just out! Sensetional NEW Polaroid Highlander, \$49.75 Cash or \$4.75 Down. Also: Speedliner \$39.75 Cash or \$3.77 Down. Deluxe Pathtinder with coupled rangefinder \$247.50 Cashor \$2.47.50 Down.



lens reflex with crisp Ek-ter coated 1/2.8 lens. Model 1000-r" speeds to 1/1000th sec. 3377.55 Cash of 337.55 Down. Model 1,000-F" speeds to 1/1600th sec. \$476. Cash or \$47.60 Down.



Rolleiflex, Xenar f/3.5 lens \$234.50

Cash or \$23.45.5 S249.50

Cash or \$24.95 Down, or Rolleiflex 2.8C, either Xenotar f/2.8 lens \$309.50

Plenar f/2.8 lens \$309.50

Cash or \$30.95 Down, Rolleicord IV, Xenar f/3.5 lens \$149.50

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Cash or \$2.45 Down, Rolleicord IV, Xenar f/3.5 lens f/3.

1954 Revere

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Down; deluxe pushbutton 1-700 \$225. Cash
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(like 1-700 plus
radio) \$275.50 Cash
or \$27.75 Down, T-500
\$27.75 Down, T-100 gives
1 hr. recording time; all
others — 2 hrs.



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f/1.8, Switar 16mm
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NEW, HIGH-FIDELITY McGREGOR COLOR FILM

Brilliant, natural color results will be yours with this sensationally low-priced film. Order now for your sum-35mm—20 Exp. 6.25 35mm—36 Exp. 8.95 8mm x 25' 8.75

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35mm SAFETY FILM 100'-3.49 20 Exp. 3 for 1.10 50' -1.89 36 Exp. 3 for 1.50 Cut from factory packed 1000' rolls.

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AERO EKTACHROME (ASA 40)
ORIGINAL PACKAGE KITS, complete with film, chemicals for home processing. Full instructions. 51/4" x 20' ... 9.95 51/2" x 40' ... 19.95 91/2" x 75' ... 39.95

Bulk 35mm x 371/2'.....6.50

AERO EKTACHROME KITS FOR HOME PROCESSING. Have all needed chemicals.

1½ gal.—2.49 4½ gal.—4.95

35mm AERO EKTACHROME RELOADS 100ASA—10 times faster than any other available! Note: 100ASA applies only when precessed in our lab, otherwise rating is 40ASA. 20-EXPOSURE CARTRIDGE

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PROCESSING (by one of America's finest laboratories) 20-Exposures

16mm x 100' ANSCO B-AND-W FILM Fine Grain, ASA 64. Dated August, 1954. Original factory pack and sealed. 48-hour processing included. Sold nationally at 7.49. Now 3.49 ea. 3 for 9.95

AERIAL FILM We Dety -Comparison! Sealed in original metal container 5¼" x 20', Super-XX, Tri-S Pan, 1952. 5½" x 26', Super-XX Tri-S Pan, 1952. 5½" x 56', Super-XX, Mar, 1953

100' SAFETY FILM per-X, June '52—ea. 2.29, 3 for 6.00 perior #3, June '52—ea. 2.00, 3 for 5.00 per-X, July '53—ea. 2.79, 3 for 7.50 mm DAYLITE BULK FILM LOAD-1. Save by leading your own!

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COFFEE BREAK with the editors

THIS MONTH'S COVER . . .

Ingredients are: one photographer, David Preston, a 4 x 5 camera, Ektachrome, electronic flash, f/8. Prime ingredient, one Marilyn Monroe.

F/STOP BLUES . . .

Time was when the TV cameraman thought he was a real photographer. Color TV seems to have knocked this idea into a blown picture tube. Members of station WKY-TV's camera club in Oklahoma City were recently horrified to learn that the last outpost of photography, the control of the f/stop, is no longer in the hands of the photographer. With the new RCA tri-tube camera equipment, the f/stop adjustment is off the camera and instead, on a control panel under the cold, calculating eye of the TV control-room engineer.

Whether or not the engineer will even have time to adjust the diaphragm opening is a matter for debate. He seems to have 52 different switches and control knobs to mess around with, making the apparatus somewhat akin to piloting a jet plane rather than



More like a jet pilot

recording an image. To add to the photographers' disgrace, the poor color TV cameraman doesn't even see his work in color. He only sees it in blackand-white through the camera viewfinder. The engineer, naturally, gets to see it in color-if he can tear his eyes from the 52 knobs.

"FLASH" REBIKOFF . . .

On page 76 you will find described in detail, for the first time in any American photographic magazine, an amazing piece of equipment. The man responsible for this brain wave is a tall, rugged, mid-thirtyish, mild-mannered Frenchman, Dimitri Rebikoff (his parents were Russians who emigrated to Paris where he was born and raised).

An expert on electronics (he says he learned most of it in Munich where the Nazis shipped him to do forced labor during the war) Rebikoff was an early experimenter with high speed flash and holds several patents on elec-



Rebikoff and equipment.

tronic flash, color temperature meters and other photographic devices.

Hunger and a lack of meat drove him (and many Frenchmen) to skin diving and spear fishing at war's end and he became fascinated by the undersea world.

He was one of the organizers of the Underwater Alpine Club and is President of the Submarine Research Institute, both of Cannes, France.

PHOTOGRAPHY UNDERWATER . . .

While fishing around the depths for our story on underwater photography this month, we found this translated literary gem from a well-known German firm specializing in excellent underwater camera housings:

"Clever proprietors of French bathing beaches have bought Blank Underwater Cameras to be hired by their clientele who love to make underwater portraits of all members of their own and other people's families. Do you still say there is nothing new under the sun? Never was there anything like this before! It is not surprising that they did a roaring trade and so did-and still do-the processing plants."

And so underwater photography is here to stay.

PRINTS FOR SALE . . .

Although the lover of art has thousands of places to turn when he wants to buy reproductions of paintings for his home, the admirer of photography has not.

The American Society of Magazine Photographers with the cooperation of Brentano's Inc., a New York book store chain, is doing something about the situation. A number of prints by magazine photographers will be exhibited continuously at the 586 Fifth Avenue store. Every two weeks a new selection will be hung. Any picture

(Continued on page 16)

Aug

EXAMINE MINIFILMS TREMEND ALL LATEST MODELS! ALL IN FIRST CLASS

CONDITION! ALL PRICED SENSATIONALLY LOW!

ONLY MINIFILM . . . offers you these distinct price quotations! Highest Trade-In Allowances! Lowest Selling Prices! Save Tremendously on Used Like New Equipment . . . All Fully Guaranteed. The below listed items were compiled as a guide for your convenience.

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3. Rush your equipment to us plus your remittance to cover the difference, or instructions to ship for the balance on a C.O.D. basis, or on a Time Payment Plan. MINIFILM will immediately forward the equipment you desire! Of course your order will be fully insured. OUR FAMOUS 30 Day Money Back Guarantee and 2 Year Service Guarantee assures you of complete satisfaction.

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New State State	Used \$ 89.00 99.00 44.00 61.00 62.00	Trade-in \$ 60.00 60.00 30.00 40.00 40.00
50mm (3.5 Elmar ¢ 37.00 50mm (1.4 Nikkor¢ 199.50 50mm (2.5 Sonnar¢ 157.00 50mm (1.5 Sonnar¢ 188.00 50mm (2.5 Summitar 88.00 50mm (2.5 Summitar) 156.00	62.00 34.00 109.00 89.00 109.00 64.00 107.00 114.00	22.00 70.00 55.00 70.00 45.00 85.00 90.00
Somm 1.5 Schneider Xenon ¢ 98.00	74.00 99.00 137.50 109.00 219.00 59.00	75.00 90.00 70.00
125mm f2.5 Hektor ∉ 147.00 135mm f4.5 Hektor ∉ 135.00 135mm f3.5 Nikkor∉ 145.00 135mm f4 Sonner ∉ 150.00 200mm f4.5 Telyt ∉ 156.00	89.00 89.00 97.50 104.00	75.00 60.00 75.00 75.00
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28mm 13.5 Angenieux ¢ 3120.00 35mm 12.5 Angenieux ¢ 99.50 50mm 11.5 Angenieux 129.50 50mm 11.5 Angenieux 129.50 50mm 12.5 Angenieux 129.50 58mm 12.5 Honon Auto ¢ 165.50 58mm 12.5 Honor 129.50 58mm 12.5 Hotar preset ¢ 125.00 58mm 11.5 Hotar ¢ 216.50 50mm 12.5 Angenieux ¢ 84.59 50mm 12.5 Angenieux ¢ 84.59 50mm 12.5 Angenieux ¢ 185.50 125mm 13.5 Angenieux ¢ 185.50 125mm 13.5 Angenieux ¢ 185.50 125mm 13.5 Angenieux ¢ 185.50 125mm 15.5 Tels Xenar ¢ 182.75 180mm 12.5 Zeius Sonnar preset 2240mm 15.5 Tels Xenar ¢ 124.55 30mm 15.5 Tels Xenar ¢ 124.55 400mm 15.5 Tels Xenar ¢ 124.55 400mm 15.5 Tels Xenar ¢ 129.50	\$ 79.95 61.50 109.00 129.00 79.00 44.00 129.00 59.50	95.00
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180mm 15.5 1ele Xenar €	249.00 79.50 84.00 139.00	150.00 55.00 65.00 100.00
New Leitz Imaract Finder S39.00 Leitz B.C. Flashgun 24.00 Leitz Mirror Reflex Housing 102.00 Paiss Revolk Univ. Finder 80.00	Used 7 \$24.00 18.00 69.00 45.00	rade-in \$16.00 12.00 50.00 30.00
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Leitz Imaret Finder	Used 1 \$24.00 18.00 45.00 47.00 109.00 114.00 179.00 199.00 199.00 199.00 39.00 39.00 39.00 39.00 129.00 129.00 129.00 129.00 129.00 129.00 129.00 129.00 129.00 129.00 129.00 129.00 154.00 129.00 154.00 159.00 15	Trade-in \$12.00 \$50.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$150
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35MM CAMERAS		
Ansco Karomat 12 RF MX & S124 SA Argus C-3 RF case and flash & 66.50 Argus C-3 RF case and flash & 66.50 Argus C-3 RF case and flash & 66.50 Beld Felon 12 RF MX & 89.50 Beld Felon 12 RF MX & 498.00 Bolsey B-2 RF case and flash & 66.50 Bolsey B-2 RF case and flash & 66.50 Bolsey B-2 RF case and flash & 66.50 Bolsey B-2 RF case and flash & 69.50 Bolsey B-2 RF case A flash & 69.50 Bolsey B-2 RF case	Used \$ 79.00 \$7.50 \$1.00 265.00 265.00 34.00 37.50 94.00 37.50 29.00 24.00 78.50 52.00 59.00 97.50 54.00 24.00 88.50 88.50 88.50 88.50 88.50 88.50 88.50 87.00 87.50	Trade-In \$ 60.00 30.00 40.00 25.00 55.00 27.00 40.00 65.00 65.00 65.00 65.00 65.00 65.00 70.00 15.00 65.00 33.00 65.00 33.00 65.00 33.00 65.00 70.00 27.00 27.00 27.00 65.00 35.00 65.00 35.00 65.00 70.00 27.00 27.00 25.00 7
21/4x21/4 REFLEX CAME	RAS	
Masselblod (Z.8 Ektar /1000 C* 379.50 Mofflex II A /15.7 Tessar 6* 159.00 Mofflex II A /15.7 Tessar MX (** 159.00 Modak Reflex II /13.5 C* 39.50 Modak Reflex II /13.5 C* 39.50 Rollelcord II /13.5 C* 39.50 Auto Rollel III /13.5 C* 39.50 Auto R	239.00 87.50 107.00 39.00 59.00 27.00 49.00 74.50 89.50 99.00 129.00 139.00 174.00 149.00 199.00	185.00 60.00 75.00 25.00 40.00 18.00 30.00 75.00 60.00 70.00 85.00 90.00 125.00 110.00 150.00
ROLL FILM CAMERA New Ansoc Speeder (4.5 ¢*) New Ansoc Speeder (4.5 dec.) New Ansoc Speed	169.00 59.00 88.50 119.00 84.00 69.00 69.00 Used T. \$ 89.00 78.00	45.00 40.00 70.00 85.00 60.00 45.00 70.00 85.00 60.00
4x5 Busch 147, MR 2 123.59 4x3 Susch 4x7 MR 2 123.59 4x5 Busch 4x5 Focal 147, MR 7 e* 0 to be announced 3x5 4x44 Super D Graftex 14.5 Ektar Auto 5x6	159.00 169.00 169.00 369.00 249.00 184.00 157.00	100.00 110.00 290.00 180.00 140.00 120.00
SLIDE PROJECTORS New Argins Pia 300, case 48,50	Used T: \$ 49.50 29.50 42.50 32.00 59.50 16.50 38.50 67.50	rade-in \$40.00 20.00 30.00 25.00 45.00 45.00

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LaBelle 55 Automatic 500 W *	95.00	27.00 59.50 99.50 34.00	45.00 75.00 25.00
LaBelle 75 Auto Remote 500 W case*	154.95	99.50	75.00
TDC Maintiner 200W Case *	52.50	34.00	28.00
TDC Model D 300W Semimatic *	67.50	34.95 41.50 52.50	32.00
TDC Streamliner 500 W Semimatic *	84.50	52.50	40.00
TDC Duo 300W 21/4 *	67.50	41.50 53.00	32.00 40.00
TDC Stores Projector 500W #	169.60	115.00	90.00
Viewlex V33L 300W Auto *	67.00	115.00 41.50	90.00 30.00 35.00
Viewlex V35L 500W *	79.95	47.50	35.00
8MM CAME	T.A.S		
	New	Used 1	rade-in
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B&H 134TA f1.9 Ter é	159.95	101.50	75.00
B&H 172 B f1.9 Mag c	89.95 159.95 164.95 199.95	104.50	80.00 100.00
8&H 172 A f1.9 Mag Tur ¢	199.95	124.50	100.00
Bolex HS Leader (1.9 Tur é	259.50	169.00	65.00
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Keystone K-35 Olympic Tur 11.9 ¢	119.95	77.50	60.00 40.00
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Revere B61 11.9 mag C	142.50	84.00	65.00
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Ampro Futurist 750W case	New 149.95	\$ 97.00	65.00
B&H 221 500 W Case	99.95	62.50	40.00 50.00
B&H 253 Monterey 500 W Case	170.95	112 50	85.00
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AUGUST, 1954



new photo books

SCHOPFERISCHE KAMERA, Photographs by Wolf Strache. 96 pages, including 80 pictures. George Wittenborn Inc., New York. Price \$6.50.

It isn't necessary to see the few pages of German text to identify Strache's nationality. During the first thumb-through, his heavy handed symbolism, pictorials, and labored montages make one feel the damn weight of a German meal.

The essence of these pictures has a kind of static finality about them. A decade and some years ago found art forms in Germany influenced by the temper of the state. Sculpture, painting and photography did not portray the ordinary individual or scene. Idealized, impersonal, strong and efficient human-life figures were featured. There was perfection-of purpose and in execution.

Strache's photographs have a perfection, too. And although they are very subjective, they are divorced

from any human warmth.

In introducing this book, Bruno Werner writes, Strache is "fundamentally concerned in what lies beyond the world of highly enhanced realism." What is more provocative than successful fantasy? But isn't good fantastic art grounded in human meaning?

Schonferische Kamera, by the way. means Creative Camera. Werner continues on Strache, his "real statement concerns the forms in which the camera quite legitimately enters the realm of painter and drawer." In being "creative," Strache has given the impression that he wished he had been a painter. Perhaps he should turn to the brush.

There's something slightly pickled about the pictures in this book. It's almost as if the artist put up his most deep-seated fears and anxieties in Mason jars to show off to the world. There's a vast difference between a pickling, and a creative camera.-D. J.

A HANDBOOK OF MINIATURE PHOTOG-RAPHY, by Henry G. Russell. 284 pages, illustrated. Nicholas Kaye. Price \$5.50.

In less than 300 pages, the author has attempted to cover just about everything involved in photography with cameras of less than view camera size. He touches on the types of cameras, optics, lighting, flash, electronic flash, developing, printing, enlarging, color, composition, lantern slide making, still life, portraiture and a host of other topics. He even includes plans for building your own electronic timer.

The net result of trying to include everything, however, is that few subjects are covered adequately. The advanced photographer will find the vol-

(Continued on page 24)

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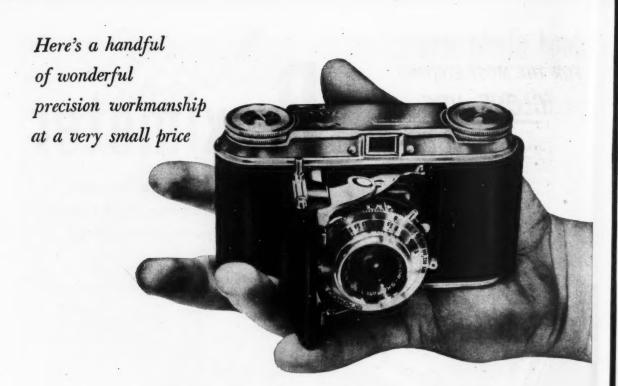
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NEW PHOTO BOOKS

(Continued from page 20)

ume of little help. The beginner can get a fairly rounded picture of photographic problems but the benefit is reduced by the inclusion of some materials and processes that few modern workers consider seriously.—H. K.

THE FRENCH OF PARIS, photographs by Sanford H. Roth, text by Aldous Huxley, 132 pages, 112 photographs. Harper & Bros., New York. Price \$6.

It seems a little disproportionate to this reviewer that the publishers of The French of Paris have chosen to give a writer of 5½ pages of text equal billing with a photographer who has produced 112 photographs. It doesn't matter if the writer is Aldous Huxley, because these 5½ pages are only pleasant and charming verbiage, not quite pure gold and not quite so perceptive as the cumulative power of the

112 photographs.

Roth has photographed much that is already familiar in Paris. You have seen some of these photographs in the countless number of picture books which have appeared before on the City of Light. And you will see them again. But he has also the knack for the unusual-the little moment, the quick observation: A woman reading a book, oblivious to a passing parade and a crowd of onlookers, the ghostly shadow of a cat slithering across a skylight, an antique rug dealer (antique himself) holding a pigeon in his hand as he stands in the sunlit doorway of his shop.

These best pictures on further viewing, however, seem to be pictures that could have been taken anywhere, not just in Paris. They are wonderful observations on life in general, humans in general, cats and windows in general. But they reveal little to us about the heroes and heroines of the book, the French of Paris. They might have been taken just as successfully in San Francisco, New York, Rome or Lon-

don.

Sanford Roth is a good photographer. His book reveals that he is easy, perceptive of forms and human beings. There is much for the photographer, budding or in the full-bloom of camera club awards, to learn from a study of this book.—J. J.

SHORT CUT TO PHOTOGRAPHY, by Godfrey Prankel. 128 pages, illustrations. Sterling Publishing Co., Inc., New York. Price \$2.50.

Here is an excellent little introductory text written for teen-agers. Unlike most of this genre, it does not talk down, but is written in simple, clean, unaffected English. It is well organized, with short sections of a paragraph or so to a page or two on each of the essentials.

Perhaps the key to its success is in the author's summary of his purposes—to help the beginner to see pictures, to record them, "and, above all, of communicating certain definite ideas, feelings, moods, and emotions through your pictures." To this end, Frankel encourages a self-critical spirit usually unknown in elementary texts.

There are a few errors—the old confusion between negative density and contrast, for example—but none of these is vital. Most of the illustrations are by high-school-age photographers. This is an effective job to be highly recommended for its intended audience.—GEORGE B. WRIGHT

George B. Wright is former editor of American Photography magazine.

HOW TO TAKE BETTER PHOTOGRAPHS edited by Betty M. Kanameishi. 160 pages, illustrated. Popular Mechanics Press, Chicago. Price \$2.50.

This is a patchword assembly. There are three introductory chapters on equipment, technique and darkroom work. These, although unsigned, are obviously from several hands—and the first one reads poorly and is replete with errors.

The rest of the book contains chapters on portraiture, landscape, still life, children and animal pictures by five authors who shall here be nameless. These are somewhat better, but the book remains slapped together and rides off in several directions at once. The offset reproduction of the illustrations is poor.—GEORGE B. WRIGHT

THE EXAKTA GUIDE, by W. D. Emanuel, Sixth Revised American Edition. 112 pages. Transatlantic Arts, Inc. Price \$1.75.

Emanuel's latest revised guide continues to maintain the very high standard found in all his books. It's unfortunate that the new automatic lens mount was announced too late for inclusion. Notwithstanding, this volume should be a standard reference guide for all Exakta owners.—H. K.

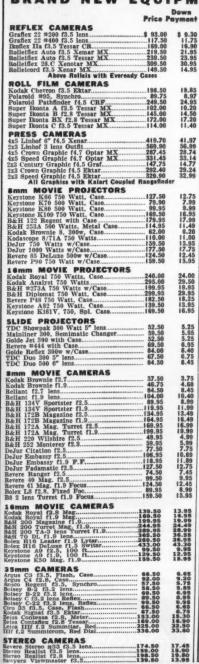
SWITZERLAND, by Martin Hurlimann, 224 pictures in photogravure, introductory essay, and historical notes, 245 pages. The Studio Publications, Inc., in association with Thomas Y. Crowell Co., New York, Price \$8.50.

Looks like Mr. Hurlimann is all set, as long as the number of European countries holds out. His recipe is simple. Here as in other volumes, Italy and Eternal France, he has recorded the mere physical landmarks of the country-the buildings, the churches, the valleys and the Alps. To this collection of postcard-like views is added one introductory essay and one set of guidebook-type historical notes. Those who have visited Switzerland will bring to these pictures the warmth of their recollections and give the photographs a meaning they badly need but do not have.-C. W.

All of these books are available through MODERN PHOTOGRAPHY Book Store, 33 West Sixtieth St., New York 23, N. Y. Remit price as indicated in review by check or money order. See page 109.

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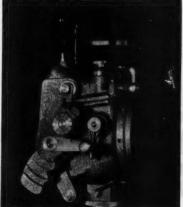


and then activates the film advance and shutter wind. In addition to a Color-Skopar lens, the camera features synchronization for flash, and shutter speeds from 1 second to 1/500. There is a removable back. The combined rangefinder-viewfinder is parallax compensated, and is said to show the correct field of view at any distance. Price, \$99.50. Made in Western Germany. For more information, write: WILLOUGHBYS
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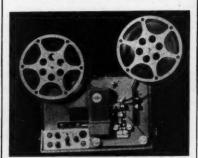
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Featuring two magnetic sound heads, the new Movie Sound 8 projector, Model T-54, is designed for recording on 8mm movie film. The projector



has a 750-watt projection lamp and one-inch f/1.6 projection lens. Recording and projection are possible at two speeds of 16 and 24 frames per second. The audio system has 41/2 watts output, and the twin heads are designed respectively for recording-playback and erasing.

Measuring 1814 x 95/16 x 1134 inches overall, the Movie Sound 8 weighs 41 pounds. Included with the projector are the following accessories: reel arms, microphone, and 50 feet of test film. Price, complete, \$449.50. For additional information write:

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Omega Condenser Lamphouse

The new Omega D-2 Condenser Lamphouse has been designed to permit the Auto-focus E-4 enlarger to accept 2¼ x 2¼ to 4 x 5 inch negatives. The condenser lamphouse interchanges with the Omegalite, producing slightly more contrasty prints. Standard E-4 negative carriers (4 x 5 and smaller) are accepted.

(Continued on page 30)

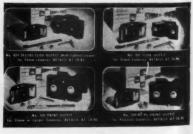




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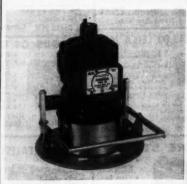
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NEW PRODUCTS

(Continued from page 28)

The condenser system uses interchangeable lenses and matching condensers, and is designed for working with color processes (including Printon) as well as black-and-white.

The D-2 condenser lamphouse, without Colorhead but including a set of



61/2 inch condensers is priced at \$66.80. With Colorhead, it is \$81.80. For additional information, write: SIMMON BROS., INC. 3028 STARR AVE.

LONG ISLAND CITY 1, N. Y.

Edi-Box Camera Accepts Flash

Featuring snap-on flash, the new Edi-Box camera is an all-metal, fixed focus camera of very low cost.

The Edi-Box has a meniscus lens focusing from eight feet to infinity, and shutter speed of 1/25 sec., plus time and bulb. There are two brilliant



viewfinders, for vertical and horizontal work, as well as two tripod sockets. A built-in yellow filter is also included.

Snapping on to the top of the camera, the flashgun is secured by two metal buttons, and accepts midget bulbs. The Edi-Box takes eight 2¼ x 31/4 pictures on 120 film. Covered with simulated grain leather, the Edi-Box

(Continued on page 32)

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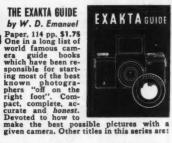
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NEW PRODUCTS

(Continued from page 30)

is finished in black and chrome. Made in Western Germany. Price, \$6.95. The flashgun is available at \$3. For additional information, write: CAMERA SPECIALTY CO.

705 BRONX RIVER RD., BRONXVILLE 8, N. Y.

Three-Way Gossen Sixtomat

The new Gossen Sixtomat x3 photoelectric exposure meter is designed to give approximate color temperature readings in addition to incident and reflected light readings.

A built-in roll diffuser converts the Sixtomat x3 from reflected to incident light use, and the Color Finder indicates color temperatures from 2,600 to 10,000° K. Fitted with a honeycomb



lens, the Sixtomat x3 is said to function efficiently in dim interiors as well

as in bright sunshine.

The Sixtomat x3 has direct reading scales. It is finished in ivory and gold, and comes equipped with a gilt neck chain. Price, \$29.95. Made in Western Germany. For more information write: PHOTOPTIC CORP.

235 FOURTH AVE., NEW YORK 3, N. Y.

New Features for Jen Flash

Designed to facilitate flash shooting, a direct reading calculator, builtin test lamp and circuit tester, and a sturdy camera stand are three new features of the Jen B-C Pocket Flash.

The test lamp, according to the manufacturer, permits a fast check on the unit before flashbulbs are fired. When an indicating light switch is flicked up and the test light flashes, the user is

assured of an adequate charge.

The direct reading calculator, mounted on the rear of the flash unit, requires only one reading to ascertain the correct camera setting. The calculator dial gives the correct aperture settings for any camera-to-subject distances when turned to the guide number being used.

Although the Jen B-C flash is available in the shoe-model, for cameras that require bracket mountings,



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there's a disc-shaped camera stand which attaches to the flash unit and connects to the camera bracket (on which the camera is mounted). Built of aluminum, this stand also forms a lid which locks over the chrome plated reflector when it is not in use. Price, with bracket and plug to fit any camera, \$16.95. For additional information, write:

JEN PRODUCTS SALES CO. 417 W. 42ND ST., NEW YORK 36, N. Y.

Cinematar Attachments for 8mm

Wide angle and telephoto attachments have been designed for use with the Bell & Howell 220 and 252, and Kodak Brownie f/1.9 and f/2.7 motion picture cameras. These attachments are not complete lenses in themselves, but fit over the non-interchangeable lens of each camera by means of a Series V filter ring.



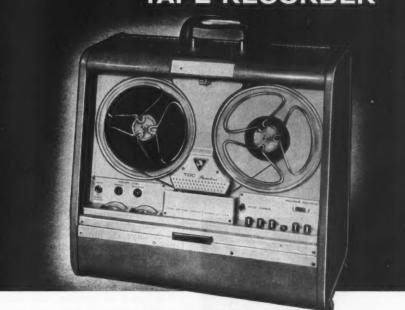
Both attachments feature a fourelement lens system, are hard coated and color corrected. The wide angle attachment doubles the field of view; the telephoto attachment provides 2½ X magnification. Each comes with a Series V filter. Price, for the wide angle attachment, \$18.90; for the telephoto, \$19.90. For additional information, write:

ELGEET OPTICAL CO., INC. 838 SMITH ST., ROCHESTER, N. Y.

Price reductions have been announced on Irish Brand magnetic recording tape. The Irish Green Band Professional #211 1200 ft. reel, formerly \$5.50, is now \$3.30. Irish Brown Band Tape in a 1200 ft. reel, formerly \$3.75, is now (Continued on page 38)

August, 1954

TDC Stereotone



Professional quality with amateur ease

This is the new portable tape recorder with professional-type vertical design—masterfully engineered for amateur use with concert-quality results.

Easy to use, the TDC Stereotone gives you true high-fidelity recording and playback through the full dynamic range of audible sound, with the remarkable accuracy of ±2db between 50 to 10,000 cycles.

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Aug

Learn about stereo from two dimensional photos, then try stereo silhouettes for something new.

You know, there's really nothing quite like plain, ordinary 2-D photography—when it comes to pointing out the way to better 3-D photos. Actually, it's a "key" toward making really outstanding stereos. Try to analyze the more interesting of the countless regular photos that come before you each day: on billboards, in newspapers and magazines, in the movies and on TV, in fact, just about everywhere. You don't need to make a complete study of each and every photograph but, rather, just keep stereo in mind. Keep alert to anything that might make an especially good effect in 3-D. You'll be surprised how many ideas you'll come across which can be put to good stereo use.

Be different! And don't be afraid to break the rules occasionally. If you're a real stereo fan by now, you very likely have formed the somewhat biased opinion—along with the rest of us—that if it's a good photograph in 2-D, then it would really be good in 3-D.

Stereo silhouettes

Let's examine the idea of silhouette photos, for example, as in *Photo 1*. Off-hand this type of slide may appear to be limited to plain black-and-white photography, with very little to offer the user of color film, especially in stereo. *But don't be fooled!* The origi-



1. Silhouettes can be more intriguing in color than black-and-white. And the magic of stereo adds greater interest.

nal of this photo of a young lady seated upon a mountain top, silhouetted against the sky, is a full-color stereo original. And it's beautiful! Even without the mountain ranges, the figure stands out in full stereo.

The exposure reading was obtained by aiming a reflecting type light meter directly at the sky beyond the girl, toward the mountain ranges which had just begun to shield the setting sun. If you don't have a meter, use a camera setting of f/3.5 at 1/25th of a second (with Kodachrome Film, Daylight Type) and the chances are pretty good that you'll get it.

That's all there is to it. By itself it's certainly not claimed as being anything photographically earth-shattering or marvelous beyond belief, but—tucked away in your mind as a method for use upon the proper occasion—it very definitely is an imaginative effect, easily accomplished, that could become of appropriate use at almost any time—now that you're alert to possibilities.

The sun for back lighting

If you have read the sheet of instructions that comes with every roll of color film, you "know" that you shouldn't take pictures during the last two hours before sunset—unless you're prepared to see off-color transparencies as a result. You can often get around this very easily with the aid of your flashgun and some blue flashbulbs (or their filtered equivalent). You won't be able to light up distant scenery, of course, but you can photograph nearby people who are the foreground part of that scenery.

Photo 2 (page 36) was taken in this manner. It's of the same girl sitting on top of that same mountain, only the time was an hour earlier and the sun was still visible in the sky, well above the mountains in the background. She was posed facing away from the sun, creating her own shade. Since the flashbulb supplies the essential light, it's possible to continue taking stereo no matter how low the sun sinks, even if it disappears completely. Of course, the colors in the background will be off, but this is quite often all to the good: an "effect" is created, making for that occasional "here's something different" stereo.

Photo 2 is the black-and-white version of the original stereo pair. In the 3-D color slide you would be able to (Continued on page 36)

News about Stereo Realist

by T. SILAER

Where Does Stereo Really Fit Into The Photography Picture?

First of all there is a vast group of people whose entire photographic activities have to do with loading a simple camera, clicking the shutter and letting a photo finisher do the rest of the job.

Then there's the other extreme . . . the advanced amateur who loves to spend hours in the dark room and squeeze every bit of pictorial interest out of each negative.

Let's Ask One of The First Group

Just ask one of these novices and they'll tell you, "Look at that camera with all of those lenses, it's too complicated for me. I can just about handle my simple onelens camera." And there by their own analysis they deprive themselves of the pleasures of the most fascinating branches of photography.

What a pity! Today stereo photography is as simple as dialing a phone. Take the Stereo Realist, which now comes marked with the "3 RED DOT" system. All that's necessary is to line up the 3 Red Dots and shoot! It's as simple as the simplest of box cameras . . . but what fantastic results!

Here's The Eager Beaver's Excuse

Now let's ask one of the advanced amateurs in whose very veins flows hypo! He's not afraid of complex cameras. "But," says he, "I don't have the time to start another phase of photography, I'd love to play with stereo if I only had the time."

To which we reply, "Stereo is just for busy guys like you because once you click the shutter there's no more work to be done."

So to this group, Stereo Realist offers real photo fun that takes no more time than clicking the shutter.

There's Only One Way To Find Out

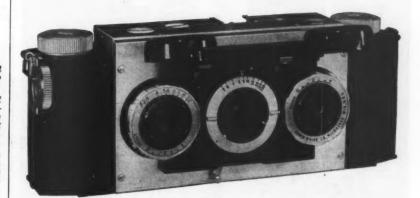
Now, how do I prove the veracity of these profound recommendations?

Just stop in at any Realist dealer and say, "I'd like to borrow a Realist for a week-end, can do?" See how quickly he'll take you up! All you have to do is register for your "loaner" and buy a roll of film and start shooting. Why not do it this week-end and after you've seen the results of your first venture into Stereo, drop me a line and tell me of your experience.

Advertisement

AUGUST, 1954

the world's finest stereo camera



THE NEW ST-42
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and shutter speeds to 1/200th

Now at your command is the new Super Realist... designed to out-perform any stereo camera on the market! Here indeed is the top in stereo camera quality, craftsmanship and reputation.

Every outstanding feature . . . every exclusive advantage, that has been proved by more than 100,000 ST-41 users, has formed the foundation of the new Super Realist.

Most important are the new finer lenses and the additional shutter speed. Besides speed, the resolving power and definition of these lenses provides greater sharpness at full aperture than any f:3.5 stereo lens on the market today.

With the Super Realist you can approach any shot, indoors or out, with complete confidence of superlative results.

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MODERN STEREO

(Continued from page 34)

see a blue sky background, the tousled, wind-blown hair (blurred by a cold and blowing wind), and—because the sun was maneuvered to be hidden directly behind the young lady's head—there's a beautiful luminescent, halolike quality surrounding the entire



2. Backlit stereo portraits generally need additional flash for the main illumination. Use the proper flashbulbs.

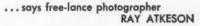
head and hair. The black and white illustration here (Photo 2, still) was especially enlarged and cropped to show the head alone to focus attention on the hair-lighting effect. But even so, a good portion of the marvelous ethereal quality was lost in the transfer to paper.

The exposure, to return to the original stereo, is f/11 (to darken the sky) at 1/25 of a second, with a clear SM flashbulb and a blue flashshield (your photo dealer has them) across the front of the flash reflector. The camera-to-subject distance is four feet.

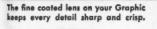
Again, that's all there is to it. By experimenting a bit (almost anywhere outdoors will do, you don't have to be on top of a mountain), and by using more powerful flashbulbs up to and including the No. 5 flashbulb, you can establish a complete (though limited) range of different flash-to-subject distances ready to work in different situations—from four feet away with the SM bulb up to twelve feet away with the No. 5.

So, try experimenting with the different effects mentioned here, by varying them and by mixing them together a bit differently now and then (for instance, you could make a silhouette with the sun still above the horizon—but hidden behind your subject. Then, by eliminating the fill-in flash, you could achieve quite startling rim-lighted silhouettes). You're sure to capture some very satisfying stereos in the very near future. Give it a try!—THE END.

"If you want to take pictures that sell— GRADUATE TO A (aphic!"



"There's no better camera than a Graphic for a free-lance photographer," says Ray Atkeson, famous West Coast Photographer. "It's rugged and dependable, and, best of all, it does the work of a half-dozen fine cameras. You can shoot outdoor action all afternoon, and then take your Graphic indoors for studio work at night. And no matter whether you're shooting in black and white or color it gives you the large, clear pictures editors prefer!" And those are the reasons why 93.9% of America's ace Press Photographers use Graphics on their assignments. Join the ranks of the pros. See a Graphic Press Outfit at your dealer's now!



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NEW PRODUCTS

(Continued from page 33)

\$2.50. Similar reductions are in effect on all other sizes of Irish tape reels from 150-4800 ft. For more information, write: ORRadio Industries, Inc., T-120 Marvyn Rd., Opelika, Ala.

New Viewlex Projector Accessory

The Strip-O-Matic is a remote control filmstrip advance attachment for use with the Viewlex Model V combination slide and filmstrip projectors. It provides push-button control of these projectors from almost any position in the audience. A small clutch



motor in the unit is said to allow smooth, even feeding of the film. The new accessory is easy to install. It simply slides into position and locks in place. Price, \$39.50. For additional information write:

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photo contests

CENTENNIAL IOWA STATE FAIR PHOTO-GRAPHIC SALON INT. COMPETITION.

Closes August 18. Exhibition, August 28-September 6. Prizes total \$175. Classes: color (untinted), portraits, children, still life or table top, human interest, commercial, scenic, Iowa scenic. Entries limited to 12, 4 in any one class, and must be minimum 70 sq. in. No fee, but entry blank required. Write Lloyd E. Cunningham, Fair Sec'y, State House, Des Moines, Iowa.

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GAINES DOG RESEARCH CENTER ANNUAL PHOTOGRAPHIC CONTEST.

Closes September 10. Three prizes: \$500, \$250, \$100. Main requirement: good, interesting dog pictures. Write Gaines Dog Research Center, 250 Park Ave., New York 17, N. Y. for contest rules and instruction booklet, "Picture Your Dog." No charge.

8TH ANNUAL INT. ZOO PHOTOGRAPHY CONTEST, CHICAGO ZOOLOGICAL PARK, BROOKFIELD, ILLINOIS.

Closes September 15. Exhibit, October 1-31. First prize, \$50; 2nd, \$25; 3rd, \$10. Twenty Honorable Mentions, \$5. Prints or slides taken in any recognized zoo in the world are eligible. Write Contest office, Administration Bldg., Brookfield Zoo.

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WINNERS IN NINTH ANNUAL HIGH SCHOOL CONTEST

Two hundred and sixty-five prize winners have shared a total of \$4,500 cash awards in the Ninth Annual (1954) National High School Photographic Contest. It was sponsored jointly by the Eastman Kodak Co. and the National Scholastic Press Association.

Divided into five classes, the competition awarded five Grand Prizes of \$250 each, five second prizes of \$100, and six (including tie awards) \$50 third prizes. In addition, 190 special awards of \$10

Grand Prize in Class I (School Activities) was awarded to eighteen-year-old James Deane, of Rochester, N. Y.



Grand Prize, Class I, by James Deane.

John Ream, seventeen-year-old Amarillo, Texas, high school student won Grand Prize in Class II (People, and Out of School Activities).

Class III (Sports) Grand Prize winner Carlie Ann Hall, is also seventeen, comes from Muskegon, Mich.

Grand Prize in Class IV (Scenic Interest, or Art and Architecture) was awarded to Larry Leach, seventeen, of Bakersfield, Calif.

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AUGUST

The final Grand Prize, for Class V (Animals and Pets) was won by Rosalie May, eighteen, of Los Angeles, Calif.

In addition to their own cash awards, the Grand Prize winners also won Kodak Chevron cameras with Ektalux flashholders for their high schools.

Second prizes of \$100 each were awarded to Bill Stewart, San Jose, Calif.; Eugene Rutland, Amarillo, Texas; David Cox, Anchorage, Alaska; Kitty Jermin, Seattle, Wash.; and George Rodriguez, Los Angeles, Calif.

Third prizes of \$50 were won by Richard Sindell, Shaker Heights, Ohio; Francis Eisenman, Dennison, Ohio; Don Gangloff, Minneapolis, Minn.; and David Costill, Cuyahoga Falls, Ohio.

Duplicate third prizes in the Animals and Pets class were awarded to Torrey Jackson, Marblehead, Mass.; and James Edwards, Scranton, Penn.

(Continued on page 97)

THE NEW BOLEX SUPREME standard equipment includes a new turret lever, a new score-resistant turret mechanism, built-in filter slot, Octameter finder and eve-level focus.



The New BOLEX UPREME

A 16 mm camera of infinite variety to meet the needs of discriminating motion picture makers

"Superb" is the word for the new Bolex Supreme.

Yet "rugged," "flexible," "dependable," and a host of other terms describe the camera equally well. Already, professionals and advanced amateurs hail it as the finest Bolex ever presented - this means it surpasses all other cameras in its class.

This camera has been designed to meet the widely varying needs of sports, continuity filming, scientific work, news grabs, publicity, and stereo - all sound or silent. This means the owner of a Bolex Supreme

will not exceed the limitations of his camera regardless of demands he makes.

Ask your Bolex Franchised Dealer to show you the Sports Supreme, equipped with three unsurpassed Switar lenses: a 16 mm wide angle F:1.8; a 25 mm F: 1.4; and an incredibly sharp, fast 50 mm telephoto F: 1.4. Compare the Supreme with any other camera in or near its class. Prices start as low as \$394.00 (other models in 16 mm start at lower prices).

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ROBERT

1913 - 1954

THE WORLD HAS LOST two of its greatest photographers. Robert Capa was killed by an explosion of a land mine in Indo-China on May 25 where he was on assignment for Life magazine. Werner Bischof met his death the week before in the Peruvian Andes when a truck in which he was traveling plunged to the bottom of a 1500-foot canyon. The two photographers were close friends as well as business associates in the unique cooperative photo agency, Magnum, which Capa helped found in 1947 and Bischof joined a few years ago. Ironically, a cable with the news of Bischof's death reached the press camp at Hanoi a few hours after Capa was killed.

The legend of Robert Capa began with his birth in Budapest in 1913. He was born still covered with the fetal membrane. In Europe this is regarded as a charm-it augurs that the child will become a great man and carry luck with him throughout his life. Capa was always an exceptional personality. When he was a little boy he spent his summers in a small village with his grandparents and aunts. Although he was forbidden to, he would sneak out of the house early in the mornings, catch a ride with a cart driver and spend the day in the fields with the peasants. Years afterwards, the farmers still asked about the boy who had held them spellbound with

his magic stories of city life in Budapest.

He early expressed his rebelliousness against Admiral Horthy's dictatorship, and his hatred of war. One of his teachers reported to his mother that he was uncooperative in his physical training class. When he was given a wooden gun for practice military drill he threw it down and refused to use it.

And soon as he was out of high school, Capa decided to go to Berlin. He wanted to enter the university to study sociology, and the quota system in Budapest precluded his going to college at home. With only the money that family friends gave him as goodby presents (there was no extra money at home), he set off to hitchhike to Berlin. He wore coveralls, a thick pair of hiking shoes which he hoped would last the distance and on his back he carried a rucksack containing clothes, his small fortune and a package of butter cookies prepared by his aunt to help feed him on the journey.

The trip was long and full of misadventure. In Prague, he discovered that his Hungarian money could not be exchanged. He sat, hungry and alone, on a park bench one night, a boy of 18. A beggar approached, asked if he were hungry, unrolled a chunk of bread from a handkerchief and shared it with him. Then the beggar asked if he had money, unrolled another handkerchief and divided the few pennies into equal sums. "I will never have respect for any but beggars as long as I live," Capa wrote his mother.

After he finally reached Berlin, Capa went for a while to the university. Money exchange problems prevented his family from sending him aid, so he began to work in a photo agency. The other people working in the office fed him since his job—messenger and clerk—paid nothing.

One day when all of the photograph-



Capa's Spain, 1936.

WERNER BISCHOF

1915 - 1954



ers were away on assignment, a newsbreak occurred. Trotsky was to speak in Copenhagen. The news was of utmost importance, but who could do it? Cara said confidently that he could. With a borrowed Leica in pocket, but without passport, he set out for Copenhagen. For the first time in his life, he travelled first class. And when the train stopped at the border, he waved a menu in the face of the passport official who didn't even look at it. "They don't ask questions when you travel first class," he wrote home.

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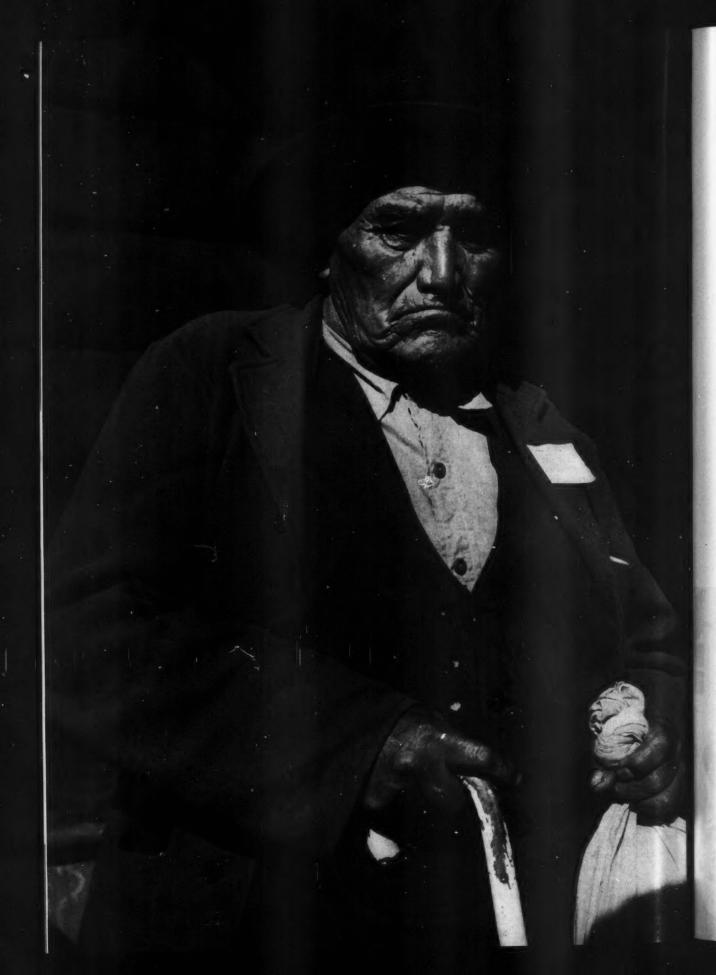
Since Trotsky hated to have pictures taken, all press photographers were barred. But Capa got in and unobtrusively shot the story, which ran across two full pages in Berlin's largest

He got back to Berlin after great difficulty because the agency couldn't send money out of the country, and had to leave almost immediately since Hitler was in power and Capa was both Jewish and a foreigner. He left Vienna, his next stop, for the same reason and finally went to Paris where he became a struggling young photographer. It was in Paris that he changed his name from Andrè Friedmann to Robert Capa because he decided that Capa "a talented visitor from America" would have more sales appeal for picture buyers than a poor, Hungarian refugee. The photographs sold and the name became so famous that he took it for his own.

Capa first reached world fame when he was in his early twenties with his superlative coverage of the Spanish Civil War. In Spain, his wife Gerda Taro was killed, crushed by a tank. In the years which followed, Capa photographed every world conflict: in China, in 1938; in World War II, North Africa, Anzio, Normandy; then Israel; finally, Indo-China. To each of these battlefields he (Continued on page 87)

© Time Inc.

Bischof's Korea, 1952.



YOUSUF KARSH

famous portrait photographer changes subject, technique

In photographic circles for many years, the name of Yousuf Karsh has always been equated with portraiture. Connoisseurs of photography have granted him a high place among the world's great portrayers of the human face. At that point consideration of Karsh as a photographer stopped. Did he do other kinds of work? Well, here and there a photograph of a landscape had appeared—or of a ballerina, but little serious thought was given to the question of his worth as a photographer of other than posed formal portraits.

On these pages is the answer to the unasked questions. And the answer seems to be that Karsh is not only a fine portraitist, but that Karsh is a photographer. Quality, craftsmanship, sensitivity—all are present in this collection—a smattering from a tre-

mendous project which occupied the major part of his time for two years.

The project grew out of discussion with the editors of the excellent Canadian weekly, *MacLean's*. The editors asked Karsh, a naturalized Canadian citizen, to do something for Canada. The "something" was a gigantic undertaking, and was put to him in these terms: You have always turned your camera to portraits of people, why not make portraits of the great Canadian cities? Show what their special qualities are, what makes them important, what makes them different. Document, visually, their personalities.

Karsh agreed. But then came the problem of approach. Together with his everhelpful wife, Solange, who acts as business manager, researcher, and helpmeet, he finally adopted this general procedure. He read everything he could find about the particular city. He talked to people about it. He learned its history, geography, major industries, cultural interests. Then, when he arrived, he and Solange spent two or three days walking, driving, talking to people in the city. Sometimes, he was accompanied by officials, other times the Karshes went alone to discover their personal reactions. Then he would set on a theme. But there was never a single statement to be made in one picture about a city. As Karsh puts it, the problem was to present the "mosaic," to place the variegated facets of a city together to form a coherent pattern. In doing this, he approached each

city with complete honesty. There were good things to say and there were bad—as there are about every city. And he said them as honestly and as com-

pletely as he could.

Sometimes the city demanded that he go to the countryside to find an important aspect of the city's personality—as when he was in Alberta and went to Regina, a city built by the wealth of grain—and found his picture in the surrounding wheatfields (pages 54, 55). He spent time in fisheries, in the slums, in T-V studios, in universities, along lakefronts, in lumbermills.

And this revolutionary subject matter demanded a revolution in technical approach. Seldom did he use the famous ivory and gold 8x10 portrait camera. Into his hands more and more often came the Rolleiflex and a 4x5 view camera. The problems of maneuverability and the desire to work quickly with subject matter that was uncontrollable dictated this new procedure. And, naturally, for the most part he had to discard the careful placing of lights.

Yet his style remained constant. He saw the natural light and used it as well outdoors as he used the arti-

LUMBER MILL, BRITISH COLUMBIA





ficial light indoors. His moment of decision, as always, was "when the veil is dropped" and the soul of the person is revealed through his expression.

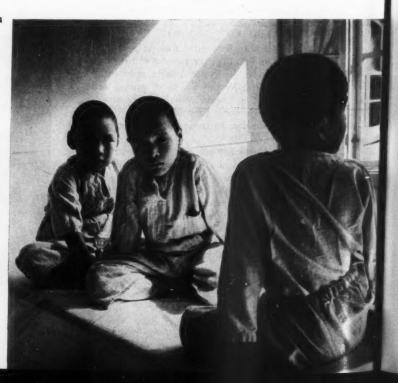
The sharpness, clear sense of composition, quality all remained. In his portrait of an old Indian (page 44) standing in front of a government hospital in Edmonton, the same style is revealed as in his famous portrait of Churchill. In the case of the Churchill portrait, Karsh had been after the symbol of a people—toughness, courage. In the case of the old Indian, he was after the symbol of a people—proud by nature, yet needing help. One was a portrait of toughness, one as portrait of anxiety. One was formally posed, one was quickly taken. In both, details brought out by sharpness and texture were of importance. The powerful hands which held the future of a people, the old hands which clutched all of a man's belongings in one cloth sack.

In all, Karsh covered 16 cities. He estimates that he travelled across Canada twice. And with him he took a small mountain of equipment: two Rolleiflexes, one 4x5 view camera with three Ektar lenses (a wide field, a 127mm, an 8½-inch), the 8x10 portrait camera, four 100-watt-second Strobo Research electronic flash units (three were slave units) for auxiliary lights, several photofloods and spots.

Now all this may sound like too much to a photographer under the impression that a continent can be documented with a 35mm camera, a few lenses, and several dozen rolls of film. The point is that Yousuf Karsh is a perfectionist. He is a photographer who believes that the tool must be fitted to the specific problem—and that each problem must be solved in terms of its unique demands. It is true that a perfectly satisfactory landscape can be made with a Rolleiflex, but it

RABBI MEYER SCHWARTZMANN, WINNIPEG

TUBERCULOSIS WARD, EDMONTON



is also true that the grandeur and sweep of the western Canadian wheatfields are better described with a wide field lens on a 4x5 view camera (pages 54, 55).

It is certainly true that existing light produced many beautiful and valid photographs. Take just two on these pages, both hospital pictures (bottom, page 46; top, page 47). The three little boys (two Indian, one Eskimo) were caught during their play hour as they were recovering from tuberculosis in an Alberta hospital; the serene old woman spent four years in her hospital bed and said to Karsh "Face no good." These were gentle moments. The light streaming through the windows, diffused by the white walls, was suitable to the subject.

But dramatic light has its place, too. When Karsh photographed a prairie wheat tycoon in Regina, he was photographing the symbol of a pioneer land where a man could make a fortune regardless of background. The strong farmer (pages 54, 55) had come to Canada from Vienna 20 years ago. He owns several farms and is a millionaire several times over; yet he has great

respect for the land which gave him his wealth and still works on it. The photograph was made at 8:30 on a dull evening during harvest season when the men must work as long as there is light to get the crops in before the rains begin. To take a silhouetted figure might have resulted in an interesting photograph, but to see the man's face and clothing and expression in detail—there was the symbol, there was the picture. So Karsh used an auxiliary light, a 100-watt-second electronic flash, to bring out the detail.

There are times for the posed portrait and times for the candid portrait. Here, again, a contrast—a choice dependent upon the particular meaning of the picture. In Winnipeg, the hub of Canada, there are more than 40 ethnic groups, each of which contributes to the melting pot. Canada is proud of her fine immigrants. One such is the writer, poet and journalist, Rabbi Meyer Schwartzmann who escaped from Poland on the last ship in 1939. Karsh's magnificent, romantic portrait was done with the 8x10 portrait camera in a very small room. He used but two lights—a No. 2

photoflood in a reflector for the main light, and a spot for a fill-in.

But when it comes to slums and streetscenes, the large cameras and artificial lights must be dispensed with. Here the problem is one of maneuverability. Despite the fact that Karsh contends he can work as quickly with his beloved 8x10 as with smaller cameras, he knows that to catch life on the wing, such a camera is out of place. When he photographed on the slum streets in Quebec, he therefore used the Rolleiflex. He was photographing street urchins begging for pennies when he happened to glance over his shoulder. There, standing in the doorway of one of the poor houses, was one of the most beautiful girls he had ever seen also watching the events in the street. Without a hesitation, he swung the camera around and shot the charming portrait which appears on pages 52-53.

Sometimes an industry can be pictured by a symbol, by an abstract pattern, by a reportage photograph. All three of these appear on these pages as a part of the coverage of Canada's huge (Continued on page 100)



HOSPITAL, EDMONTON





8 MORE PAGES OF KARSH: NEXT PAGE, VANCOUVER, B. C.









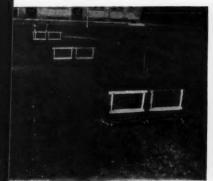
SLUM BEAUTY, QUEBEC

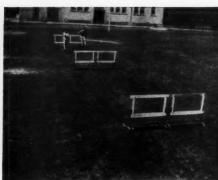
NEXT PAGE: WHEAT FARMER REGINA, SASK.

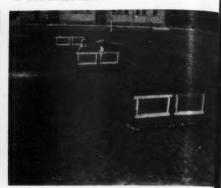












the OMEGA 120

IT'S A RARE THING in the photographic industry when a really original design is presented to the public. Most cameras called "original" usually are modifications and improvements of existing designs or a compilation of a number of the best features of many different cameras. But the new Omega 120 is original in both appearance and operation. Simmon Brothers, manufacturers of the Omega enlargers, set ambitious performance goals for their new camera. They started from scratch to obtain ruggedness, fast handling, and a higher standard of definition than has ever been achieved for a given negative size. Let's see how well they succeeded.

Modern was fortunate enough to obtain an Omega 120 camera for more than a month of rigorous testings. Over a hundred rolls of film were run through the camera to test each mechanical operation as well as the optical qualities. All sorts of subjects were tried before the lens (example: hurdlers above).

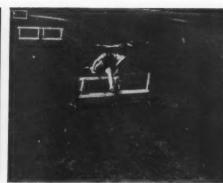
Unușual appearance

First glance at the new camera produced a universal comment from photographers, "What is it?" It's certainly unusual in appearance, faintly reminiscent of the K-20 aerial camera in general outline, but completely unlike it in operation and construction. The entire camera is built around a magnesium casting, to which plastics, moulded nylon, and aluminum parts have been added. The body itself is finished in black crackle with the bright metal in a brush chrome finish. No leather is used anywhere on the camera to peel or scuff with hard use. This should aid in keeping the camera looking relatively new throughout a great deal of its life.

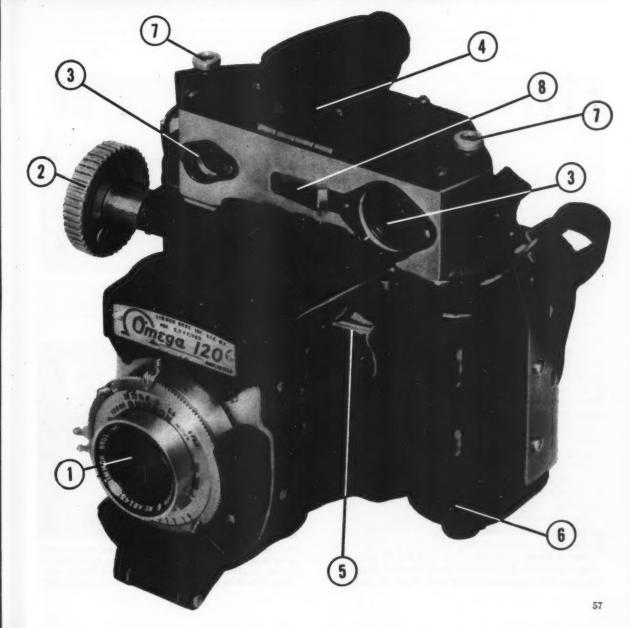
Probably the most unique feature of the new Omega 120 is the film transport system. Drawing out and push-

- 1. Lens is a specially designed, Wollensak made, four element modification of the Tessar formula using rare earth glass in one element. Omicron shutter provides speeds from 1 sec. to 1/400 plus time and bulb settings.
- 2. Focusing knob is oversized for greater accuracy and can be operated with gloves. Rings are slipped over it for flash readings with various films, bulbs.
- 3. Large rangefinder windows admit a great amount of light, producing a brilliant, magnified image. The rangefinder can be used instead of the viewfinder for emergency fast shooting whenever such is necessary.
- 4. Viewfinder is fully parallax compensated at all focusing distances. Large eyepiece makes seeing through either finder quite easy while wearing glasses.
- 5. Shutter release falls easily under left forefinger, takes a bit of pressure to work since it must first actuate film pressure plate before the shutter is released.
- **6.** Grip provides firm grasp for supporting camera and releasing the shutter. Special adapters will be available for modifying handle to various sized hands.
- 7. Film spool retaining knobs are spring loaded, easy to lift. They slow down loading operations, however.
- 8. Clip holds accessory close focusing device to permit shots to 18 inches with proper framing in view-finder and parallax compensation on the range finder.





photos and text by Arthur Kramer



ing in a knob located at the lower right side of the camera cocks the shutter and winds the film in one rapid operation. The unit is designed so that the knob cannot be pushed back until it has been drawn out completely. Partial film winding is impossible. The camera can easily be pressed into rapid sequence service whenever necessary. You can make seven exposures in six seconds. Exposing the entire roll of nine exposures in eight seconds requires little practice.

Returning the transport knob places your fingers in a natural position on the focusing knob which is calibrated from three feet to infinity. It has an engraved depth of field scale and measures 13% inches across, large enough to use with gloves. The very legibly engraved figures can be seen clearly in even the poorest light. A series of adapters may be slipped over the focusing knob to provide direct reading of "f" stops for flash. Three such rings are presently available, two for SM bulbs with medium and low speed films, the third is blank and may be marked by the user for any combination.

Bright rangefinder

The Omega 120 rangefinder is among the brightest yet tested, the secondary image being almost as bright as the primary image and requiring no coloring to distinguish the two. Focusing was easy, even in extremely dull light. The rangefinder may be used for shooting when time doesn't permit using the viewfinder. The viewfinder is fully parallax compensated throughout the entire focusing range. Care must be taken not to apply pressure against the viewfinder in use as this will disturb the parallax adjustment. Some reflection from the inside of the tube was encountered when focusing into the light. Both rangefinder and viewfinder have very large exit pupils allowing the man who wears glasses a full view of both fields. A clip placed between the rangefinder windows will hold a closeup attachment that permits parallax corrected focusing down to 18 inches with the rangefinder.

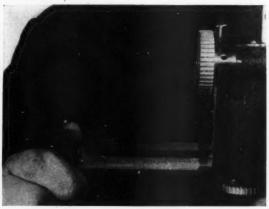
The camera front is extremely rigid, riding on a massive brass plate to insure alignment of lens and film plane. The lens is a special four-element Wollensak 90mm f3/5 based on the Tessar formula but incorporating rare earth glass in one element. Both practical and optical bench tests showed the lens to be of unusually high quality. Good definition was obtained over the entire field at full aperture. Stopping down the f/3.5, 90mm lens to f/4 produced amazingly sharp negatives. The lens retained its excellent performance at f/22. A part of the camera's superb definition may be attributed to the special ceramic pressure plate which comes forward, pressing the film into the focal plane when the shutter release trigger is pressed. When the trigger is released, the pressure plate draws back again permitting the film to be advanced to the next frame with no pressure or scratching.

The Omicron (Wollensak-made) shutter provides speeds from one second to 1/400 and bulb and is synchronized for electronic flash at 1/200 and 1/400, for F type bulbs at 1/50 and 1/100 and for M type bulbs from 1 second to 1/25. Setting the shutter and diaphragm are the only operations which (Continued on page 93)

the Omega 120 is of a unique



1. General appearance of the Omega 120 is reminiscent of an aerial camera. All controls are large, easy to grip even with gloves and placed where they fall directly under hand. Camera feels rock steady at eye level.



4. Film is advanced and the shutter cocked by pulling out and pushing in the film advance knob. The rapid operation makes semi-sequence pictures easily possible, but noise of the advance makes candids difficult.

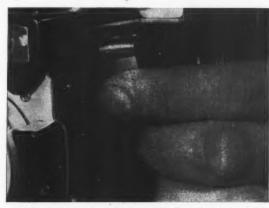


7. Accessory flash guides may be slipped over focusing knob, will read directly in f/stops for a given film and bulb combination. Guide shown is for SM bulbs, films of ASA 50 to 80. Blank ring can be marked by user.

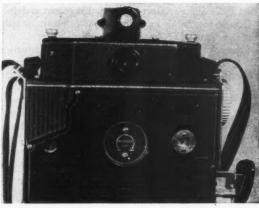
design, with features never before found on any other camera.



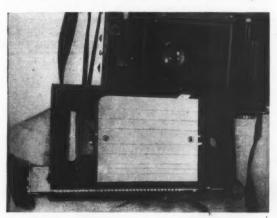
2. The lens cap is made of compressed nylon having great strength and light weight. It swings out of way directly under the camera front. Special Omega sunshade which can be left on the camera has own lens cap.



3. Natural position of release produces exposures with minimum of vibration. Since pressure plate movement is geared to release, the auxiliary cable release fastens to camera, acts against body release instead of shutter.



5. Back is clearly marked with operating instructions. The rangefinder and viewfinder windows are spaced fairly close together for rapid shooting. Rangefinder is very brilliant. Viewfinder is parallax compensated.



6. Ceramic pressure plate remains out of close contact with film until pressure is put on shutter release. Then it applies firm, even pressure to entire negative area. After shutter release, plate returns to the first position.



8. Flash gun holds six bayonet-base bulbs and is a BC unit. The turret head is coupled directly to the film advance so a fresh bulb is placed in the proper position for each separate shot. Extra bulb turrets are available.



9. Watertight aluminum carryall case holds camera in shockproof mounting, also accepts flash unit, extra turret, filters, sunshade, exposure meter and film. When it's normally loaded, the case will float in water.

how amateurs sell news pix

Amateur photographers—more numerous, more competent, and more news conscious than ever—have become an important source of news pictures. Using everything from box Brownies to Speed Graphics, they are shooting many of the most unusual pictures seen in the nation's newspapers and magazines. In the past, amateurs have made many of the most spectacular news shots of all time. Several times in the past an amateur photographer has won the Pulitzer prize.

The amateur has one unassailable advantage—strength of numbers. He is in the millions, and he is everywhere. What he may lack in skill he

makes up for by being on the spot when something eventful happens.

All of this is fully appreciated by picture editors. Remarked one New York picture man, "The amateur? Why he's our boy: we try to get him in here."

The rivalry for pictures

In New York the business of getting the amateur and his pictures "in here" has developed into a rivalry bearing many of the overtones of a social battle between Washington hostesses, some of the jockeying aspects of the cold war, and some elements of the great selling struggle between Macy's and Gimbel's. The rivalry is between the city's two big competing tabloids, the *Daily News*, "New York's Picture Newspaper," and Hearst's *Daily Mirror*.

When an amateur phones either of the hustling tabloids and reports that he has just shot pictures of a sensational newsbreak, he is in much the same position Marilyn Monroe would be in if she called a man and asked if he would like a date. The invitation to come ahead is warm and friendly and firm with a heady measure of anxiety thrown in.

Should the pictures sound good over the phone, a certain amount of money will be guaranteed for them—sight unseen. In all dealings the amateur will receive every consideration, even if his stuff is not usable. He'll be paid for his film, for his time, and for any expenses involved. If his pictures are good, he'll be paid very well.

If they are spectacular, he will probably be paid double.

The hush-hush details

Details of payment are trade secrets. The News isn't telling the Mirror, and the Mirror isn't telling the News. As the old gag goes, "Does Macy's tell Gimbel's?" But the Mirror does pay for everything it develops, and that comes to about fifty rolls a week. The News guarantees a minimum of fifty dollars for any picture it uses on page one. And News picture assignment editor George Schmidt emphasizes that the fifty is the "minimum figure."

t si II t o d a ti A n gT si ti

Both tabloids are aggressive about getting the work of amateurs. Both work hard to establish themselves as good markets and as good fellows to deal with. Said an editor, "We handle the amateur so that when he sells a picture to us he will feel he has been dealt with better than he would have been dealt with any place else. That way, if he gets another usable picture, he is sure to come back to us."

The Mirror has a staff of eighteen



Amateur photographer Henry W. Dixon of Long Beach, California, could hardly believe his eyes when he spotted this seagull, shot clean through by an arrow, walking along a seawall. *Life* bought the picture from Dixon, ran it a full page. A unique subject will very often sell to a picture editor as quickly as a news shot.

by DAVID I. ZEITLIN

photographers and several radioequipped cars. They are well deployed, and constantly on the move. The News has an even bigger staff forty-one staff photographers, five radio cars and two photographic planes. Yet the dependence upon amateurs is unavoidable. As the Mirror picture man said, "We can't be everywhere."

The Mirror counts its amateur associates as part of its picture-making task force. The paper keeps a list of some fifty amateurs who have sold to the paper, has them indexed according to geographical location. Should there be a newsbreak in the amateur's neighborhood, a deskman will phone to ask if he made any pictures of the event. Mirror editors refer to that list in hush-hush tones that remind a reporter of the solemnity with which the chief of the secret service might discuss the work of his secret agents.

Credit where due

Many newspapers try to impress amateurs by claiming to have been the first to appreciate his work. The Mirror boasts that it was the first newspaper to use amateur photographs, and it publicizes that claim. The News, on the other hand, simply states it has been using amateur pictures ever since it started publishing thirty-three years ago. The News adds that its big drive on cultivating the amateur has come in the last ten years, an emphasis which parallels the tremendous expansion of photography since the war.

Educating the amateur is part of the process of cultivating him. Many editors across the country advertise their interest in amateur pictures.

The Mirror runs three boxes a week reminding the amateur that it wants his pictures. Whenever an amateur gets an unusual picture published in the News, that wideawake journal publishes a separate story telling how



Arnold Hardy, a student at Georgia Tech, bought a new camera on the day that 100 people perished in the Winecoff Hotel fire in Atlanta. When he saw a woman hurtling toward death on the hotel marquee, he aimed the camera and shot. Associated Press bought the picture; later it won the Pulitzer Prize for 1947. As an amateur news shot, this picture ranks on a par with Vestris shown on page 62.

the amateur got his pictures. Last fall Tom Fraticelli shot twice with his camera as New York police and a pair of thugs shot it out with their guns in the Lincoln Tunnel. The News published both of his pictures and ran a story in the same issue headlined, "His Own Shots Paid."

The vigorous efforts of the News and Mirror to corral amateur photographs in the New York metropolitan area are matched, more or less, by the other New York papers, and by newspapers and magazines all over the United States. In a recent nation-wide poll conducted by the writer, picture editors from coast to coast reported that they regard the amateur as an important source of pictures.

Many editors have their own techniques for publicizing their interest in amateur photos. The Buffalo Evening News adds the statement, "A check goes to John Doe, 777 Delaware Avenue, for this photo," to the caption under each picture made by an amateur. The Seattle Post Intelligencer specifies the name of the amateur photographer in the cutline and also states the amount paid for each published picture.

How to get started

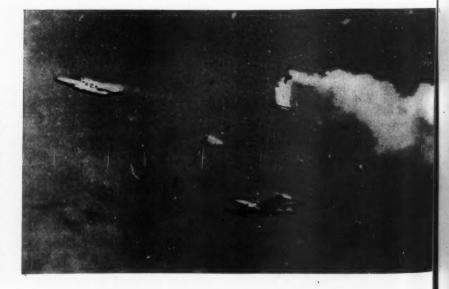
For the amateur with ambitions of becoming a professional news photographer, the best way to work toward his goal is to get published. Getting pictures in the paper or maga-



These amateur-made shots are the kind editors want to buy.

Generally regarded as one of the two most famous amateur-made newspictures of all time is this shot of crew members of the ill-fated Vestris clinging to lifelines as the ship starts to heel over before sinking. Note the man on the left, leaning against the superstructure and apparently attempting to pray. The only person to make pictures of this catastrophe was Fred Hansen, an assistant pantryman, who had bought himself a new camera just before the start of the trip. The New York Daily News paid one thousand dollars for this picture, a terrific amount for a single photo in 1928 when this disaster occurred.

This picture was one of six presented at a meeting of the Associated Press Managing Editor's Association to call attention to the role amateurs and free lance photographers can play in providing spot news picture coverage. This particular picture was purchased by AP from Charles Wolf, a Detroit amateur. Wolf had the presence of mind to snap a picture of two F89 jet fighters involved in an air mishap at an International Air exposition. Major Donald Adams was killed in wreckage of plane on the left.





This remarkable picture, left, was shot by Walter D. Bolton, an amateur of Phoenix, Arizona, as a hotel desk clerk committed suicide by leaping from a rooftop. Note the dramatic shadow on the wall. Associated Press distributed the picture throughout the world; later Life Magazine also bought the photo and printed it almost full page size.





The Milwaukee Journal credits 16-yearold John Contney with having made one of the best amateur news shots they ever published. Contney, who was painting when he heard two interurban trains crash, ran to the seene with his Speed Graphic, made the shot above. Rushing the negative to the newspaper, he discovered he had a photo "scoop."

Not every amateur spot news picture has to depict tragedy or violence in order to sell to a newspaper or magazine editor. Pictures containing genuine humor that will appeal to people of all ages and circumstances are especially welcome. Pictures which depict sincere emotions in response to happenings of the day are likewise in demand. This picture, left, was made by an amateur photographer at the instant a wounded soldier returning from the war was greeted by his parents. The picture was purchased for use in the New York Daily Mirror.

zine is an ideal way to learn how the publication works, and what it wants. Three of the staff men on the Atlanta Journal were formerly amateur contributors. Ten Los Angeles Times staff photographers were formerly amateur photographers. As Los Angeles Times city editor Hugh A. Lewis reports, "One of our best photographers was an ambulance driver hired because of his record as an amateur."

The News Service market

The news services as well as the individual newspapers are enthusiastic buyers of amateur photos. International News Picture offices are always open to the amateur photographer and the Associated Press is equally as happy to receive an amateur bearing film. The AP, with its

own offices and those of member newspapers all over the world, has tried to utilize its strength to garner amateur photos. One thing the AP does to indicate its interest is to write into the caption that the picture was made by an amateur. The name and occupation of the photographer are also usually included.

United Press strongly urges amateurs to submit pictures to the nearest U.P. newspicture bureau. Says Harold Blumenfeld, U.P. newspicture editor: "Timeliness is vital to the value of a picture, and contributors often lose time in sending prints to New York from places far distant. This has forced us now and then to pass up excellent shots because they reached us too late to be abreast of the news."

Amateur photographer Charles Eberhardt happened to be walking on 6th Avenue in Manhattan at the time a jewelry store was being robbed. When he heard a gunshot, Eberhardt unlimbered his folding camera. As the stickup man fled the store, he was cornered by a detective and patrolman. Eberhardt's spot news shot of the captured gunman, below, was purchased by the New York Daily Mirror.



Pix are unpredictable

A picture editor can never tell where his next picture scoop is coming from. One afternoon a few years ago, the phone rang in the photo department of the Associated Press' main headquarters in New York. A staffer answered and the young voice of a teen-aged lad announced at the other end, "A man has just been hit by a car up on Fifth Avenue. I made some pictures, do you want them?"

"Who was the man?" the AP man inquired.

"Just an elderly man," the caller replied.

Automobile accident pictures are a drug on the picture market, and no one could have criticized the AP man if he had told the kid not to bother bringing his film in. Nevertheless he said, "Bring your stuff in and we'll develop it and see what you got."

A few minutes later a kid in a Postal Telegraph messenger's uniform appeared at the office, handed over a roll of film. As test prints started coming out of the photo lab, a bulletin came in, "Fritz Kreisler, 61, noted concert violinist, has just been struck down by a car on Fifth Ave."

Four of the messenger boy's pictures of the badly hurt violinist were being wirephotoed around the country at the same time as the news bulletin. No one else had made any pictures of the accident. The delighted AP editors paid the boy handsomely the same afternoon, and the next morning, after the pictures got a tremendous nationwide play, the AP voluntarily doubled the original payment.

Picture magazine market

The picture magazines, along with the newspapers and wire services, are important users of amateur photographs. Because its production schedules permit it to publish pictures of a news event shortly after it happened (a picture made on Saturday can make the issue which appears on the newsstand five days later) Lije has a special interest in amateur photos. Time after time the faith of Lije's editors in the presence of amateurs and their ability to make adequate pictures has been rewarded by the development of lively stories.

A case in point was the series of student riots at Iowa State College last fall. Jubilant over their football team's upset victory over Missouri, the students went practically berserk when they were not given an extra day off to celebrate. Wire service news accounts told of a sitdown strike on a U.S. highway, of road blocks supported by huge bonfires, of efforts to drain a lake. It sounded like a good picture story-if pictures of these spontaneous antics could be found. Acting on orders from Life's main office in New York, an enterprising Life stringer-correspondent visited the Iowa State campus at Ames, looking for pictures. Sure enough, several students had carried their cameras and had paused occasionally during their hell-raising to make snapshots. Many were intrigued with the idea of seeing their records of mischief in Life, and willingly submitted their film to the correspondent. In New York the film was developed and contacted, selected frames were enlarged. Many of the pictures lacked the technical excellence of professional photography but they were genuinely candid and honest documents of what transpired. They lent themselves readily to laying out and the result was a lively threepage lead story that told vividly what happens when jubilant youngsters let off steam in a manner unorthodox.

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How to sell in—a nutshell

If there is one message that America's picture editors would like delivered to all of America's amateurs, it is this, "You may make the great news picture of tomorrow. You never can tell when you'll get the chance. So carry your camera with you at all times. Make sure it is loaded with film, and make sure you know how to use it. If you come upon a newsworthy event, make several pictures. Try to get some action, and get close enough to show the people involved. Then phone the editor of the newspaper, wire service or magazine you think might want your pictures. You can be sure we'll treat you right."

Yes, you can be sure of that. The men who buy pictures stand ready to reach for their checkbooks. The rest is entirely up to you.—THE END

Advice From Picture Editors

"Equipment or quality of work is secondary to subject matter and news value. Take some pictures to a newspaper, get advice, then broaden your field."

Bruce E. Penny, Seattle Post Intelligencer

"Be at the right place at the right time. Get your shots to the newspaper as quickly as possible . . . be accurate with caption material."

Paul Husted, Denver Post

"Try to shoot several pictures of each worthwhile news event. Too often an amateur comes in with only one picture—and he has missed."

Kenneth E. Solt, Cleveland Press

"First, learn what the paper wants by studying it. Secondly, become proficient with the camera. Third (after making a news shot), get in touch with a picture editor immediately."

Fred Koslow, Buffalo Evening News

"Speed reaching the editor comes first, quality second."

Pat LaHatte, Atlanta Journal

"Show us what you shoot. Shoot closeups rather than general views."

Walter Wood, Washington Post

"Be there first. Get the action. Get your shots to the newspaper quickly."

Maury Allen Falstein, Chicago Sun-Times

"Keep shooting and submitting. Get people and action into pictures whenever possible. Above all, get news pictures to the editor fast. A relatively poor picture will be bought one day, a truly superior picture reluctantly rejected the next day—all because of the time element."

Terence P. Smith, New Orleans Times-Picayune

"First, the amateur must have a fair command of the technical side of photography. Many pictures occur at night; therefore he should understand how to use flash. Second, he must have a form of news sense. He must be able to recognize an incident for what it is worth. It isn't necessary that he be a good print finisher. Most newspapers are glad to develop films and make prints of an event that sounds like a good news picture."

Robert Gilka, Milwaukee Journal

EVER SINCE ALICE went through the looking glass and found the world in reverse, children and grown-ups alike have scrutinized the intriguing pictures they see in many kinds of reflecting surfaces. Unfortunately we've neither the time nor the means to walk through mirrors into the place where left is right and right is left. We can only accept the curious fantasy and beauty of a world reflected in the everyday objects and puddles around us. Lacking a looking glass, however, we're really one up on Alice. For by means of a camera and color film, myriad reflections can be recorded, regarded, shared and enjoyed.

There are infinite combinations of color and design in reflection pictures. Stand by a pond, on the beach, or stare at a pool left by a summer's shower. Watch the reflections there. The shifting patterns are never the same. Colors move and merge even though the surface may seem perfectly still. And though we know that what we see in the water is reflected from real objects—sky, trees, buildings, bill-boards—these can turn into nameless designs.

But there's no need to limit reflection pictures to water or mirrors. Reflections come in all shapes, sizes and moods—in window panes, on a polished floor, in an automobile hub cap, in the glass surface of a pin ball machine.

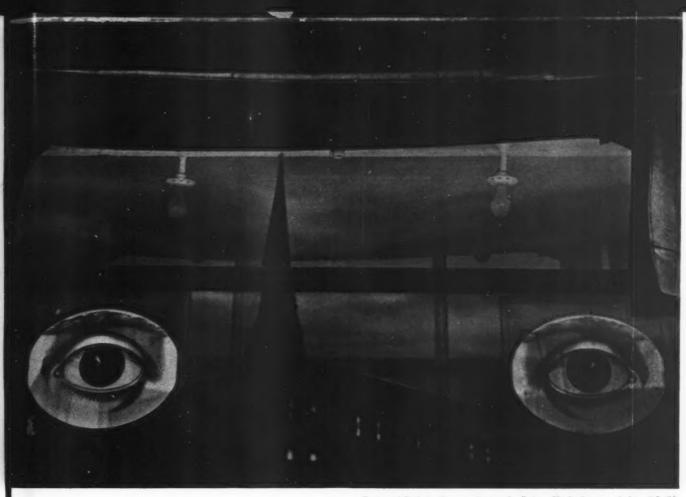
Does it matter whether or not the observer can identify every reflection? Do you always have to know what the reflected object is in order to gain pleasure from a colorful pattern? There are, in fact, four types of reflection pictures; all are represented here. One is a straight mirror image—showing a recognizable object sharply reflected. Then there is the slightly distorted mirror image which may still be identifiable, although wiggly. The third type of reflection is dis-

torted to the point where it appears only as design and no longer retains any resemblance to the original object. Finally, there's the combination of a mirror image with reality.

Jack Goldsack's photograph of traffic mirrors in Swiss streets (page 67) is an example of the first type of reflection. His problem in achieving a sharp mirror image may apply to any similar shot you

may attempt. Notice that the reflected buildings are almost equally sharp. Moreover, they are nearly as sharp as the edges of the mirrors themselves. There's the trick. Goldsack had to stop down sufficiently in order to render these various parts of the picture in equal focus. Otherwise one or more elements would have been blurred. If your camera has a ground glass, stand in front of a framed mirror. You'll see that when your reflected image is sharp on the ground glass, the mirror's frame is out of focus. Conversely, when you focus on the frame, your reflection may become blurred. Here is the formula for getting both the mirror and reflection sharp. If your camera distance from the mirror is 8 feet, and the object being reflected is 12 feet from

THROUGH THE LOOKING GLASS



Norma

Leonard Balish. Eyes and steeple. Leica, Kodachrome, f/4 and 1/50.



Jack Goldsack. Traffic mirrors, Switzerland. Leica, f/8 and 1/50.



Leic



Norman Rothschild. Exakta, Ansco Color, f/5.6 and 1/50.





Norman Rothschild. Exakta, Kodachrome, f/4.5 and 1/50.

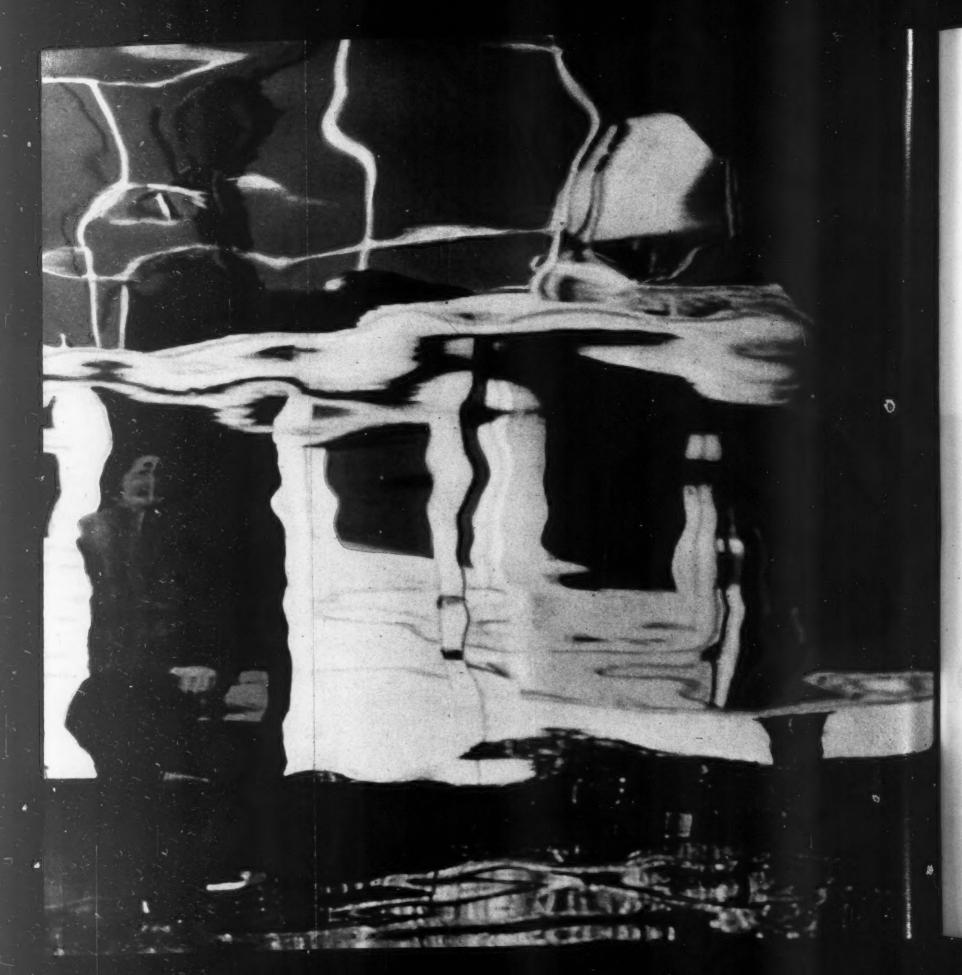
Leonard Balish. Waiter at the Plaza. Leica, Kodachrome, f/4 and 1/25.

Norman Rothschild. Reflection of a fireboat. Exakta, Kodachrome, f/5.6 and 1/25 in late-afternoon sun.









the mirror, you must consult your depth of field scale to find a lens setting which will give you a depth of field from 8 to 20 feet (12 plus 8).

Norman Rothschild's reflection of a boat, pages 69 and 70, represents the second, slightly distorted type of reflection photograph. Although it would be difficult for the observer to pin it down specifically as a fire-boat, it would be a pretty good guess that the object is a detail of a sea-going craft of some sort. Introducing a human element, too, has related the somewhat distorted image to reality.

When a reflection is distorted beyond recognition of the original object, we have a picture akin to Rothschild's photograph, top right, page 68. Whether this might be of masts or smoke stacks really isn't particularly important, because what we see is purely a pattern of design and color. "Incidentally," says Rothschild, "when you make a picture like this, don't just look at it the way you photographed the scene. Turn it around, look at it sideways, backwards and upside down . . . you'll be amazed at the patterns you'll find which you never suspected were there."

For determining correct exposure with a reflected light meter, Rothschild recommends taking readings from a gray card of 18 percent reflectance (such as the gray side of a Kodak Neutral Test Card). Make sure the card is held near the reflection and faces the camera. Be especially careful that the meter does not cast a shadow on the gray card. For very bright reflections he usually uses the reading made from the card; for average subjects, he doubles it; for dark reflections, he gives three to four times the indicated exposure. With an incident type light meter, and no gray card, he gives half the indicated exposure for light subjects; double for average reflections; and three to four times the exposure for very dark reflections.

Rothschild also demonstrates the fourth type of reflection in his picture of the barn window, page 68. The image of the trees becomes only part of the whole photograph when combined with the shingled, white window-framed barn.

In both his pictures, Leonard Balish has done just this also. Notice how he focused down sharply on the eyes and let the steeple blur slightly (page 67). In the same way, his waiter at the Plaza (page 68) is the sharpest element in the picture. The foreground flowers are least sharp; the reflected buildings are only moderately in focus.

Recording reflections is largely a matter of seeing them and defining them first. What goes on in the camera, though crucial, depends on what you see, and how you mean to interpret it. As in any other phase of photography, there must be an observer. The reflection is isolated, and the photographer is faced not with the problem of getting a grab shot, but of determining how he shall present this particular type of subject photographically.

Reflection pictures afford a shifting of structures and spatial relationships of objects which is not encountered in other kinds of photography. Perhaps this is part of the fun of experimenting with such a flexible subject. When techniques become a new way of seeing, "art" takes a deep breath and is refreshed.—Dorothy Jackson

KIDS, COWS & CAMERAS

TIME WAS when having his picture taken meant as much to a child as getting an ice-cream soda. Today's child, however, has had a bellyful of f/2 lenses, natural light candids, flash bulbs, and even bathtub pictures. Wherever he goes, a parent's camera is pointed at him. The child soon develops a case of camera resistance, turns away at the sight of a lens and will cooperate only when offered candy, toys, or even cash.

Recently Edward Lettau, a professional photographer with two small girls who have a virulent case of the malady, found one answer to the problem. The idea is to place your child in new circumstances—in situations

which are strong enough to distract his attention from you and your camera.

For the camera-jaded Lettau offspring, Diane (6) and Cheryl (8), a farm near Kingston, N. Y., provided the new interest. Neither of the children had ever been on a farm or seen farm animals close at hand. They had been raised in New York City. So cows, chickens, horses, and old buildings all intrigued the girls. And during the week's vacation Lettau was able to follow behind using his Rolleiflex. Not only did he get lively shots like the ones shown here, but he found he could set up situations that would evoke pictures. Some of these took planning,

There's something fascinating about a cow to a city child. Photographer Lettau, not far behind with his Rolleiflex, caught Cheryl gingerly investigating. F/8 at 1/100 sec. ∇

Preoccupied with the kitten, Cheryl maintained her reflective mood even though Lettau asked her to look at him for the picture. Exposure was made at f/5.6 and 1/100 sec.





such as getting the farm owner to give Diane a pan of grain to feed the chickens. See opposite page. Others like the pictures of Cheryl with the frog (below) and the kitten (page 73) were the result of direct suggestion. "You can get away with this approach," says Lettau, "if the pull of new surroundings is strong enough. When you use it, however, make sure that the picture conveys the genuine mood of the situation."

Naturally this means fast shooting. "I believe," adds Lettau, "that the strong objection both children had to being photographed at home taught me to shoot quickly. Because I was afraid to bring up the subject of pictures with them, I learned to move around unobtrusively and get my shots before they realized I was there. Gradually

I carried this habit into my other work.

"Focusing rapidly was only half the problem. I practiced judging distances so I could pre-focus for situations where there would only be an instant to get the picture. After a short while I was able to judge distance within a few inches of 6, 8, 10 or 15 feet. Of course, for the 'see it and shoot it' approach to taking pictures, the

aperture and shutter speeds must be pre-set as well."

More important than Lettau's photographic techniques (he uses a Rolleiflex, likes to shoot on sunless days, develops his Super-XX film in Microdol) are the methods he uses for handling children in both his professional work and his family shots. 1. "In photographing children I prefer not to direct them ... rather, I move about camera in hand, continuously searching for a picture." 2. "I intervene only as a last resort." 3. "I make a great effort to speak softly, and never show that I am disturbed, impatient or angry in the presence of children." 4. "I never try to force children. If they don't rebel, they will go through the motions in an unsatisfactory mood that makes good picture-taking impossible."

Whatever the "new situation" you choose happens to be, these are techniques you can use with your children. They're bound to work. However, just to be on the safe side you can also raise new models as Lettau does. Fiveweeks-old Michelle is his latest. And it looks as if it will take her at least four years to learn to glare at a cam-

era and walk off.—cora wright.



 \triangle Following his kids around was rough on Lettau's muscles but resulted in shots like this one. F/11, 1/100 second.

First look at a large frog! Lettau stuck his neck out here, suggested that Diane show the frog to Cheryl. Interest overcame camera consciousness. Exposure. f/8, 1/25 second.





 \triangleleft Get somebody else to suggest an activity as Lettau did when he asked the farm owner to give Diane a pan of grain for the chickens. F/5.6, 1/100 second.

Watch for imitation in new situations, too. Here Lettau caught Diane imitating the way farmers kick bales of hay into position. F/8 and 1/100 second. \bigtriangledown



What child could be camera conscious when she's given a ride on a horse and the horse moves? F/4 and 1/50 second.



REBIKOFF'S TORPEDOES

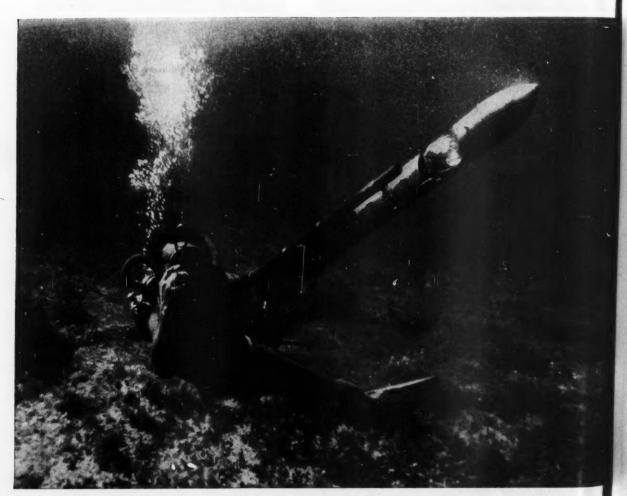
Waterproof sunlight for pictures at the bottom of the sea

ONE OF THE MOST AMAZING photographic accessories ever developed—that's the device pictured below and to the right—a product of French design and manufacture.

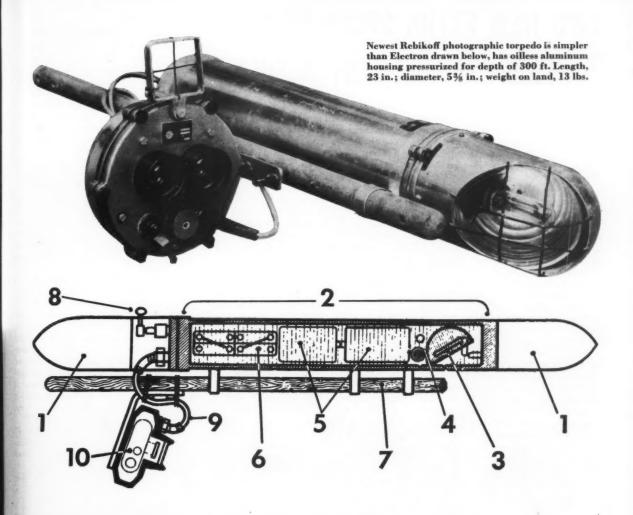
Its name, the Electron Torpedo. Its purpose, to provide a convenient, dependable light source for undersea photography. Its designer, Dimitri Rebikoff, a French photographer, engineer and undersea expert (see Coffee Break, page 12). It's unique and important for many reasons.

Prior to World War II the underside of the sea was reserved for fish and other underwater inhabitants, a handful of divers who crawled about in cumbersome rigs, and those men and ships that had failed to come to terms with the top of the sea. But in 1943 Commandant Jacques Yves Cousteau, a French naval officer, developed his Aqualung, a lightweight, efficient breathing apparatus that lets man roam at will among the creatures of the deep.

With the commercial production of the Aqualung, the rush to the bottom was on, with the French in the lead. Today there are literally thousands of young men and women who find their sport, adventure and exercise far beneath the waves, in a world of unlimited variety and enormous enchantment. The Aqualung has taken an important place with commercial and scientific endeavors



Not a lethal weapon but an electronic flash unit designed for undersea photography. Diver's right hand is grasping watertight camera housing. Schematic drawing on opposite page shows unique construction of this Electron flash torpedo.



of all kinds and in all parts of the world.

Paralleling this intense interest in underwater exploration has been an overwhelming need for proper photographic equipment, to bring to the surface in stills and movies a record that could be studied at leisure. (A diver's stay at a depth of 125 feet must be limited to about 15 minutes.)

It was not too difficult to produce underwater housings for cameras. The real problem was to get enough light for picture taking, particularly in color. Sea water has a powerful filtering effect on even the brightest day-light. At a depth of only $3\frac{1}{2}$ ft. light intensity has been cut 60 percent. At 35 ft., more than 85 percent of the light has been cut off. What's more important, practically all of the red and most of the green rays have been filtered out even in shallow water; only blue is left. At a depth of 6 ft. no filter can correct sufficiently to restore normal color balance. Below 15 ft. natural light is so blue that all other colors seem to disappear; there is no point to using color films. The results are virtually monochromatic. However, it is a fact that the ocean bottom is full of brilliant colors. Plants, (Continued on page 89)

DETAILS OF ELECTRON TORPEDO

1. Metal flotation tanks are made of corrosion resistant aluminum alloy with anodized finish. 2. Plexiglas cylinder houses all vital parts of torpedo, is filled with clear, thin oil for insulation and to resist subsea pressures. 3. Electronic flash tube in reflector. Path of light makes 45° angle with optical axis of camera lens to give modeling to subject. 4. Triggering circuits which actuate flashtube when shutter synchronization contacts close. 5. Condensers of 2,000 microfarad capacity are "self healing," able to continue functioning even if there should be local breakdown of their internal insulation. 6. Combination of five 90-volt "B" batteries delivers 450 volts, is good for about one year, 2,000 flashes. 7. Wooden control stick is used for guiding torpedo, carrying when out of water. 8. Main power switch. 9. Cable connecting camera shutter synchronization contacts with triggering circuit of electronic flash. 10. Housing for camera. Over-all length of torpedo is 54 in.; diameter is 71/2 in. Out of the water, without camera housing, it weighs 36 pounds; in the water, about one ounce. Simpler torpedoes have now replaced it.

TWO NEW EXTRA SPEED FILMS: HERE ARE THE TEST RESULTS

EVER SINCE DAGUERRE uncapped the first lens used to record successfully a photographic image, scientists have been questing for better and faster emulsions.

For many impatient photographers who expect each emulsion to produce amazing feats of sensitivity over preceding films, progress may seem slow. But it's not. In the characteristics where progress should be measured—greater shadow detail, unblocked highlights, finer grain structure and tonal range, plus higher emulsion speed—the scientists have been doing an amazing job.

The two newest emulsions just introduced, Kodak Royal Pan Sheet Film and Du Pont Superior Press Film, are important steps in film progress. Both are rated by the manufacturers at 200 ASA daylight and calculated to be 160 ASA under artificial lighting conditions.

Both are designed for the professional photographer who is limited by the relatively slow (as compared with the speed lenses on 35mm cameras) view or press camera lens. Du Pont literature suggests that ratings equivalent to ASA 1000 can be obtained and gives suggestions concerning development for such high speeds. While Kodak's information contained no such reference to higher ratings, practical tests proved that both

films could yield equally amazing results with underexposure and special development.

Tests made against Du Pont High Speed Pan Type 428 (ASA 125) and Kodak Super Panchro Press Type B (ASA 125) show both new films to be significantly faster, permitting printable negatives when exposed at calculated speeds equivalent to 800 ASA and developed in recommended developers (Du Pont 16-D for Superior Press and Kodak DK-60a for the Royal Pan). (But it's important to remember that these ratings were used as an exposure control and getting printable negatives does not mean that these ratings are the true speed of the film. Manufacturer's ratings are for best possible image quality based on full shadow detail.)

The most significant feature of both these films is the almost startling refusal to block highlights except under the grossest overexposure and overdevelopment. This is a key to the possibilities of increased working speeds with the new emulsions. Negatives exposed with an estimated ASA setting of 1000 were printable. Performance with the Superior Press was generally similar to that of Royal Pan although maximum possible density was a bit higher at a ten-minute

development time in the recommended 16-D formula. In building an almost imperceptibly greater amount of highlight and middle tone density over the Royal Pan, "Superior" Press yielded an equally small amount of shadow detail which the Royal Pan seemed to retain in our tests.

Under normal exposure conditions both films gave negatives of remarkably good quality with a grain structure apparently no greater than the films with which they were compared.

The Royal Pan may be "speed processed" in straight Dektol with constant agitation in only one and three-quarter minutes. The "Superior" Press was also tried in this combination. Results were similar. But when rapid processed in concentrated high energy developers, neither of these films will give maximum quality. Best quality was obtained from fully exposed Superior Press with 16-D and 7-minute development time while 5 minutes in DK-60a produced best quality under similar conditions with Royal Pan. Tests made under dark green safelights without desensitization with both films showed that one five-second inspection is possible without fog but any exposure to a safelight for longer periods was injurious. The manufacturers recommend total darkness, and if you're not used to working under a green safelight it's best to use the time and temperature technique.

There's no doubt that both "Royal" and "Superior" will prove to be invaluable additions to those who are after maximum speed and good quality.

-Arthur Kramer

uni



Du Pont Superior Press permits natural light photos with good tonal scale, moderate grain to be taken in stage dressing room. F/5.6 at 1/10 sec. Developed 16 min. in 16-D.



Kodak Royal Pan holds modeling in facial highlights yet reveals detail in dark uniform. Stage shot made at f/4.7 at 1/50 sec., then developed in Kodak DK-60a, 18 minutes 68°.

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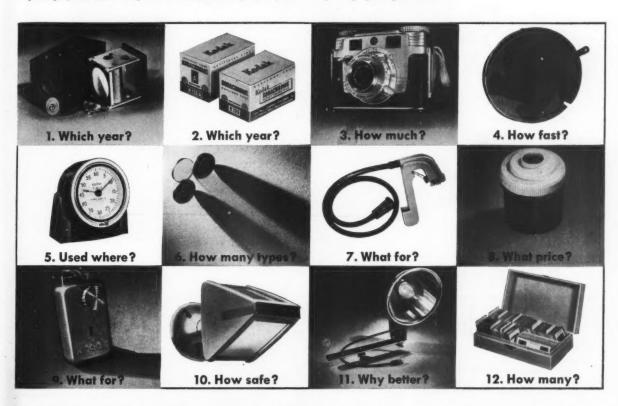
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How is your fact file?

Here's a quick quiz on odds and ends of photographic knowledge. You should know most of the answers. If you score low—perhaps you should keep in closer touch with your Kodak

dealer. He knows what's new; he knows where progress is being made; and he can help you with the answers to most photographic questions.



- 1. The first Kodak camera appeared in 1888. It made 100 shots for \$25—including developing, printing, and reloading. Since then, we've built so many millions of cameras, from Brownie to Chevron, we've lost count.
- 2. Kodachrome film for movies came in 1935; for stills, in 1936. It has been improved year by year, through Kodak research. Today's Kodachrome, Kodacolor, and Kodak Ektachrome are the finest color films we've ever made.
- 3. The Kodak Signet 35 Camera, with an unsurpassed Kodak Ektar f/3.5 Lens, ball-bearing focusing mount, one eyepiece, extrabright range- and viewfinder, Synchro 300 Shutter, costs only \$87.50. See it, for a real value.
- 4. This is an "inside view" of the famous Kodak Synchro-Rapid 800 Shutter, as used on the Kodak Chevron Camera. Note unique rotating blades. Speed range: 1 second to a cool (or sizzling hot) 1/800 second.

- 5. In your darkroom. This Kodak Timer counts seconds to 60 minutes; accurately times film development. Spring-wound; resets to zero. \$7.95.
- 6. There are more than 100 types of precision Kodak Wratten Filters—for color films, for black-and-white films, and for scientific uses—all accurately controlled for proper light absorption and optical quality, yet low in price.
- The Kodak Automatic Tray Siphon converts your wash tray into an efficient water-circulating print washer; hurries the hypo out, while you go about other work. Only \$4.50.
- 8. A Kodacraft Roll Film Tank (or a Kodacraft Miniature Roll Film Tank for miniature films) costs only \$2.53. And each is as efficient as it is thrifty.
- 9. The Kodak Auto-Release lets you get into the picture yourself. Fits most cable releases (metal preferred); trips shutter after

delay of about 10 seconds. Price, \$3.86.

- 10. Each Kodak safelight provides the exact degree of safety you need, when used as directed. This popular Kodak 2-Way Safelamp, with Wratten 0A Filter and 15-watt bulb, is \$4.50.
- 11. Better because it has built-in B-C (battery-condenser) power, and ultra-efficient Kodak *Lumaclad* reflector, this Kodak B-C Flasholder is only \$9.95.
- 12. The Kodaslide Flexo File holds 340 2 x 2-inch Kodachrome slides, or 160 stereo slides, in cardboard mounts. At \$1.25 it's the biggest bargain in an attractive slide file.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



No threading...load in just 3 seconds ...switch films any time with

- Cine-Kodak Magazine 8 Camera
- Cine-Kodak Royal Magazine Camera

The advantages of magazine loading with its drop-in simplicity, added to other features, make these two fine movie cameras outstanding. You can change from outdoor to indoor Kodachrome Film or to black-and-white, reload in 3 seconds—in full sunlight if you wish—without losing a frame.

What's more, in these two precision movie makers, Kodak offers you the choice of 8mm. or 16mm. film—8mm. for personal movie-making economy, 16mm. for "theater-quality," big-screen sharpness. Ask your Kodak dealer to show you the Royal Magazine and the Magazine 8 Cameras!

Most Kodak dealers offer convenient terms

Kodak

For filming economy pick the Cine-Kodak Magazine 8 Camera. Uses low-cost 8 mm. film—Kodachrome or black-and-white. Has 4 speeds—16, 24, 32, and 64 frames per second—for standard, intermediate, or slow-motion speeds. Its fine Kodak Cine Ektanon f/1.9 Lens focuses from 2 feet to infinity. Optical finder shows fields of any of 6 Kodak auxiliary lenses. \$149.50.



For big movies choose the 16mm, Cine-Kodak Royal Magazine Camera. Its superb Ektar f/1.9 Lens provides ultra-sharp pictures for top-quality, big-screen projection. Has 3 speeds—16, 24, and 64 frames per second. Takes any of full complement of wide-angle and telephoto lenses. Adjustable optical finder, single-frame release, precise focusing to 12 inches, and other luxury features. \$169.50.

you

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Dr. Cinema says...

Here is the first of a series of articles you've asked for. The subject: sound movies . . .

sound is so much with us in movie making today that it deserves a periodic rundown. What, for example, are the current possibilities and prospects for the amateur cinematographer?

Disk is practically out of the picture now. While the results obtainable with turntables and selected records for background music are pleasant enough, this method involves handling and transporting records and turntable, and constant watching to change disks during the show.

Optical sound-on-film, because of expense, equipment, and technical considerations, is far beyond the ama-

teur's reach.

Magnetic wire recording looked good until magnetic tape came along. Tape is much easier to handle and use. You can, for example, rewind a half hour of tape in 30 seconds; wire takes several minutes to rewind. Wire also introduces the "level-wind" problem encountered in bait-casting reels, which tape does not. Besides, the wire itself is much more costly than tape. Tape, on the other hand, is easily marked, snipped, patched, and so on. In brief, magnetic tape and magnetic sound-on-film are the movie amateur's best bets today.

The advantages of tape

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Let's go a little further with tape. A tape recorder of good quality is a useful gadget to have around the house for other than movie purposes. It will record baby's first word for posterity, the exchange of marriage vows, youthful musical performances, and other things. In providing sound for movies, tape enables you to prepare and cue a script as elaborately or as simply as you wish, and keep the finished product ready for use at any time. (I've seen amateurs who could change a single word in a tape narration without disturbing the rest of the track!) It can be erased completely or partially for corrections and re-recording. And the track is permanent until you want to erase it.

Tape fidelity and frequency response rate high. The average tape recorder today will record sounds up to and beyond 8000 cycles (some manufacturers claim as high as 12,000) which is far beyond the range of sounds normally encountered. The costly professional rigs used in laboratories and radio studios have a considerably higher range, approaching the upper limit of human hearing capacity, around 15,000

cycles. (Those "silent" dog whistles you read about operate at about 20,000 cycles—tape won't pick this up.)

The problem with tape

The main problem in using tape with motion pictures is synchronism. You can narrate into the mike of a tape recorder as you watch your silent film on the screen. But later-even when you match up starting marks on tape and film-when you try to play the tape back with the film the sound may not jibe exactly with the picture as you recorded it. Why? It's quite a trick to start a tape recorder and a movie projector operating together at the same split second. Matching recorder speed and projector speed is a neat job, too. Tape may stretch or shrink slightly, making it tricky to handle.

The stroboscopic tape system, which employs a mirror at an angle in front of the projector lens, enables you to synchronize recorder and projector speeds accurately and easily, and the results are quite good if your sound isn't cued too tightly to your film. Mood music, for example, won't get noticeably out of sync with the film. But where your narration is written "full", or where you introduce sound effects or lip-sync dialog, you can run into plenty of trouble. The only possible solution for these sync problems is to equip both tape recorder and projector with synchronous motors (this is a bit costly) and match the starting marks on tape and film very closely. Even so, stretching or shrinking of the tape can result in loss of synchronization dur-

ing the show.
Obviously,
the best method is to put the
soundtrack
right on the
film, where it
can't possibly

go astray. Thousands of movie makers are doing this today. The magnetic recording projector and magnetically striped film are making sure-enough movie producers out of folks who never saw a sound stage.

Tape is of value here, of course. It enables you to plan and record your entire soundtrack, just as you want it, and then transfer it to the magnetic film by plugging the tape recorder right into the projector amplifier. Even here, however, because of the factors

already mentioned, you can't always count on perfect synchronization. But unless you're aiming at actual lip synchronization—exact matching of action to sound—you can do a good job.

If you want to put the sound on your film "live" without the use of tape, you may find it easier in some ways. Here you plug your record player or turntable directly into the projector amplifier, for background music and sound effects. You use the projector mike for spoken commentary or dialog. With a monitoring headset to ride gain on the various sound inputs, you can fade the music up or down as desired by means of the volume control on the record player. Mixing units are made especially for this purpose. One model, available for about \$140, has four input channels so you can put quite a professional magnetic soundtrack directly onto your striped film.

The post-recording method

One fairly accurate way of achieving lip synchronization in your magnetic films is to use the post-recording method. Let's assume that you want to see and hear spoken dialog in your film. First, write a script. Have your actors read it aloud and memorize their lines. Then as you shoot the silent



movie, the actors speak their lines as written, just as if the sound were being recorded (which it isn't, at this point). When the film has been processed and magnetically striped, have the actors watch it and repeat their original lines aloud, still without recording. Do this until the spoken words match the screen action, then go ahead and record the whole track. The results can look and sound so natural that any audience will assume that the sound was recorded as the picture was taken. More next month.—THE END



THE PATHÉ SUPER 16

BY JACK DANIELS

IN MOTION PICTURE CAMERAS, as in anything else, you generally get what you pay for. When a camera is priced at \$450 yet offers features usually found only in instruments costing over \$1,500, considerable interest is bound to be aroused among all movie makers, especially since the features offered are distinct aids in producing films of professional quality.

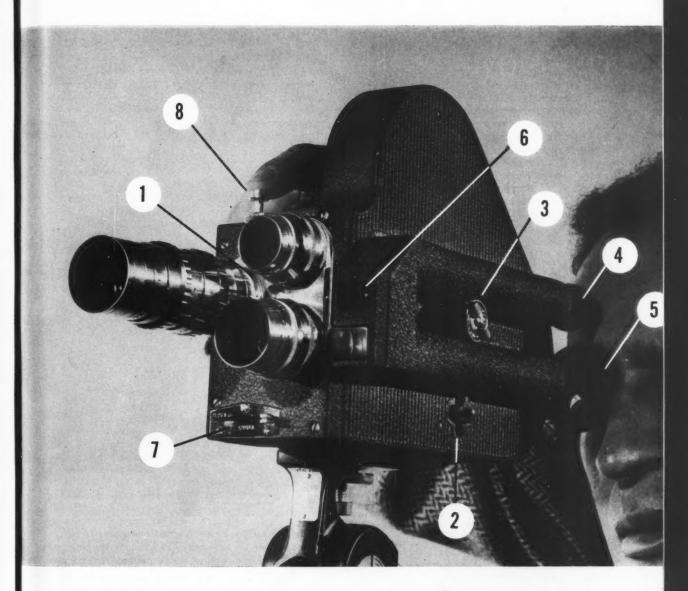
The Pathé Super 16, made in France, is un'que in this category. No other motion picture camera selling for less than three times its price features focusing and viewing through the camera's taking lens while filming, plus a variable aperture shutter. Modern tested the Pathé with these two features particularly in mind.

First, let's take a general look at the camera. Its appearance is one of solidity and ruggedly good workmanship. All controls are clearly marked and arranged in an uncluttered manner. It's finished in a gray crackle with brightly channed metal parts. Although the camera's relatively light in weight (6½ lbs.), it's designed for tripod operation.

The shutter release, which is threaded for a cable release, is located above the "control panel" at the right front top of the camera. A knurled ring below it has four positions. The "off" position locks the entire mechanism, preventing accidental exposure. The "C" position permits normal operating. The two remaining settings are both for single frame exposures with the "I" giving an instantaneous exposure of 1/30 sec. when the frame speed is at 16 frames per second and 1/20 sec. at 8 frames per second. The "B" position is for single frame time exposures.

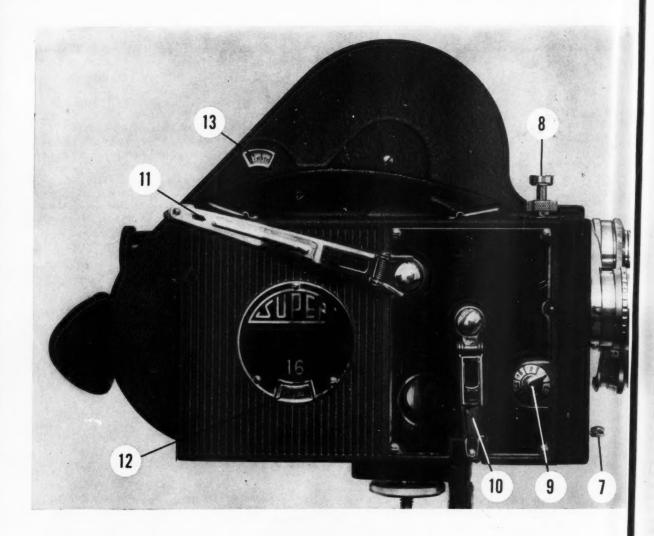
The camera's speeds range from 8 to 80 frames per second and are set by rotating a bright metal dial marked with red numerals. The dial worked smoothly but the small markings were difficult to see in dim light. The camera's motor wind lever is long enough to supply good leverage. It folds to the side of the camera when not in use. A warning bell sounds shortly before the motor is fully wound, preventing damage due to overwinding. Forty-four turns are required to fully wind the motor. This gives a film run of 23 feet at 16 fps on the model tested—somewhat below the footage claimed by the manufacturer but still a good run. A keyway extends from the drive shaft. An external synchronous or non-

The variable aperture shutter of the Pathé can be used to produce excellent lap dissolves (one scene fading into another).



- 1. Turret accepts three lenses in C-mounts. Lenses not obtained from the importers may have to be specially fitted, however. Turret does not protrude from camera.
- Lever shuts follow focus tube when not in use to prevent film from being lightstruck. Tube is shut when the lever is at forward.
- Rotary lock opens and closes body cover. Half-turn clockwise allows cover removal.
- 4. Standard optical viewfinder covers field for 25mm lens. There's an etched field for the 75mm lens but it's difficult to see. The ocular can be focused to each user's eye.

- 5. Reflex follow focus finder tube has large reversible rubber eyepiece to shut out extraneous light. Follow focus allows direct viewing and focusing through taking lens.
- Viewfinder window is set closely to turret for minimum parallax error. Error can always be checked with the follow focus.
- 7. Variable aperture shutter lever makes possible fades and lap dissolves, higher shutter speeds, can be set open, half-open, closed.
- Shutter release button has cable release socket in center, can be locked in run position. Selector provides single frame shots.



- Variable shutter lever (see description, page 83).
- 8. Shutter release button (see description, page 83).
- Speed dial is calibrated from eight to eighty frames per second. Numerals are marked in red. Small red dots near numerals must be aligned with index line opposite the dial.
- 10. Hand wind has a number of purposes. It can wind film backwards at the end of a scene to make a lap dissolve. By setting the camera for continuous run and winding forward, the camera can be hand operated without the spring wind for any long scenes.

- 11. Motor wind handle takes 44 turns for a full run of about 23 ft. When not in use it folds against camera body atop small protrusion seen at camera edge, slightly below handle.
- 12. Frame counter records 135 frames in graduations of five. White numerals are quite legible against the black background. Counter is used mostly for animation, fades, dissolves or other such special effects.
- 13. Footage counter is operated by a cam which sits inside the film chamber directly on the film. Word "empty" appears when film is completed or camera is unloaded. Counter records 100 ft. of film in 3 ft. intervals.

synchronous electric motor drive can be attached to it.

A small hand wind, located at the center right side of the camera, can be used to wind the film either forward or back for lap dissolves (to be discussed later), double exposures, or simply to remove a partially exposed roll.

The frame counter is located at the center of the camera's right side and counts up to 135 frames in graduations of five. Legibility is good with white numerals against a black field behind a red index line etched on the glass window. The footage counter located on the upper right side of the camera operates from a cam resting on the film spool. It begins at 100 feet and progresses to "empty" in three-foot intervals. However, not all types of film occupy precisely the same spool diameter in a 100-foot length. Thus accuracy is not too acute.

The turret operates smoothly although it's somewhat small. Very large lenses may interfere with smaller ones. The Pathé Super 16 is threaded for standard "C" mount lenses. Although any such lens will screw into the mount, not all will be in exact focus unless adjusted. Director Products Corp., the importers, have a line of properly

mounted lenses available.

Now to the two key features of the Pathé Super 16: the variable aperture shutter and the "follow focus" feature. In practical picturetaking terms the variable aperture shutter permits you to do fade outs, fade ins, lap dissolves, and to decrease exposure without using neutral density filters when the light is too bright. All these may be done without additional accessories. The small lever regulating the shutter is at the lower front of the camera. Closing the shutter while filming will produce a fade out. Since this control is manually operated the rapidity of fade out (or fade in by moving from the closed position to open at the beginning of a scene) can be controlled by the cameraman. Lap dissolves (one scene fading out at the same time the next scene fades in) are easily accomplished by fading out, rewinding the film to the precise point the fade out began, and exposing a fade in over the previous image.

Should you be shooting outdoors in brilliant light and find that the required exposure must be less than your smallest diaphragm opening, the normal procedure with most cameras would be to use a neutral density filter or to shoot at a frame speed exceeding 16 fps. These solutions are not quite satisfactory for the average moviemaker. The neutral density filter cuts definition, while shooting at higher than 16 fps will give a slow motion effect unless run at the same speed as originally shot. At a high frame speed, the same length of film runs for a shorter screen time. Using the variable aperture shutter half open will double the shutter speed and halve the exposure. In other words, the Pathé shutter provides a speed of 1/32 sec. at 16 fps, but with the shutter half open a speed of 1/64 will result. So if you were filming fast action, the half closed shutter would produce a sharper, less blurry movie. This feature alone gives the Pathé

professional versatility.

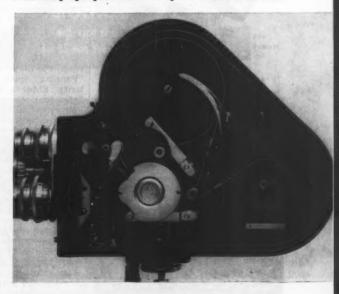
One problem in the making of critically sharp motion pictures has been one of maintaining accurate focus on moving objects. Although stopping down as far as the light permits may produce sufficient depth of field even where there is considerable action, really needle-sharp results can only be attained by having the focus on the button constantly. The follow focus feature of the Pathé is an ideal answer to the problem of consistently accurate focus. The operator can refocus and reframe through the lens while the camera is running. A reflecting, transmitting mirror is used to supply the image to the follow focus tube where it is viewed on a ground glass. Unfortunately, much light is lost, giving a dimmer image than you'd get through a normal optical finder. In various tests, however, the light proved adequate for accurate focusing and subject movement could be easily followed.

The camera's optical finder is located above the follow focus tube, is adjustable and covers the field of the normal 25mm lens. It is quite bright although lenses of longer than normal focal length had a tendency to cut into the field of view. A small etched field shows the area covered by a 75mm lens. However the lines are so faint as to be virtually useless and the follow focus tube must be used instead with this focal length.

Loading of the Pathé is extremely simple. The cover is removed by turning the lockscrew ½ turn clockwise and lifting the cover off. The film path is clearly marked with lines and arrows on the interior base plate.

Many accessories—microscope adapters, extension tubes, special motors—are available for specialized work with the Pathé. All in all, the Pathé represents quite a useful instrument to the movie maker. The variable shutter eliminates many exposure problems. Scenes can be begun and ended with professional smoothness. Follow focus eliminates the hazards of blurred subjects, improper parallax compensation and poor framing. In addition, the user has what is basically a ruggedly made camera capable of executing practically any problem that he may expect to come across in his movies.—THE END

The Pathé Super 16 loads in much the same manner as many 16mm spool cameras. Lines and arrows clearly mark the film's proper path. Gates are opened to thread the film.





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HOW TO TAKE MORE EXCITING MOVIES"

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Good composition in a movie is a bit more to crow about than good composition in a still shot. If a moviemaker fluffs his composition at the time he trips the shutter, there is no such thing as "doctoring" the result in a darkroom enlarger. Here are some tips—compositional and otherwise—which will help you turn out better movies from the word "Go!"

Shooting outdoors? Never let the horizon line bisect the middle of your picture area. For the most part, have the horizon line 1/3 or 2/3 down from the top of your viewfinder, depending upon where the principal subject matter appears in the scene. You'll find that an off-center horizon line is far less static than any line which divides the picture area across the middle.

Shooting a vertical subject? The same "rule" that applies for a horizon line applies equally as well to an object such as a tree, monument-or even a person. Don't let the vertical object occupy the dead center of the picture area. Frame it a bit to one side or the other off dead center-and note how much more "life" this gives the picture area as a whole.

Don't be myopic. Look beyond your immediate subject the way the camera will see beyond it. A telephone pole growing out of someone's head creates what is called a merger. By any other name it would still spoil the scene. Irrelevant or distracting movement in the background will ruin a shot of a foreground subject. If you doubt it, shoot a medium closeup of your wife the next time you visit a beach. Include in the background a pair of shapely female legs walking across the scene. When you project the shot, just try to convince your wife she is still the center of interest . . .

Don't swing your camera from one subject to the next while it is running. "Panning" spoils the effect of selec-tivity. Shoot a tree, then a flowerladen limb, then a bee on one of the flowers. A sequence in this order will screen with much more visual impact than a casually blended pan shot.

Don't be tempted into backing far away and shooting everything from a distance so as to "get it all in." Do a long shot, if necessary, to establish the locale. Then move in for medium shots and closeups, especially close-ups that explain in detail.

If you follow a subject moving across the camera's field of view, compose the scene so that most of the empty space appears ahead of the figure. In other words, never trail a moving object lest you give the viewer the impression that the subject is trying to run out of the frame.—THE END.





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MODERN PHOTOGRAPHY

CAPA-BISCHOF

(Continued from page 43)

came with courage, establishing legends because of his outer calm, making people laugh. He was full of compassion, but his smile and wit betrayed no selfpity. He would tell you about the heroism of others, but turned his own daring experiences away with a grin and an absurdity.

Although his great subject matter was war he never made a hero of it. He photographed soldiers, not armies. One of his earliest pictures from Spain, 1936 (shown on page 42), was an example of this. Capa was following the movements of one Loyalist soldier as he climbed out of a trench and began his forward run across an action-filled field. Just as Capa pressed the shutter release, the soldier was struck by a bullet-and the picture became a classic scene of "the moment of death"—the epitome of the little man being destroyed by forces of which he has no control, yet giving his life for a belief in decency and the rights

It was always the power of the moment that made Capa's pictures so memorable, not great technique. He once said, "You know, I'm not really a photographer. I'm a reporter."

He is survived by his mother, Julia, and his brother Cornell Capa, a Life staff photographer.

Werner Bischof's story is a less spectacular one, yet in it one can find the similar drives that finally led these two men to their friendship. Werner was the only child of a well-to-do Swiss business man. He went to a school selected by his father but was expelled when he was 15 because he paid no attention to any of his classes except the one in painting. Werner was able to talk his father into sending him to an art school in Zurich, where he learned photography. Although he never lost interest in painting, the camera became his primary working tool. For many years he was a highly successful commercial studio photographer in Switzerland.

In 1946 he went on his first assignment involving pictures of people. He traveled throughout Europe for the International Red Cross covering the wake of the war. The plight of people moved him so much—their misery, their torn limbs, their destroyed lives-that he left his studio forever to cover this subject matter which had become so important to him. It was almost as if he had spent his years in design, aesthetics, painting, the study of light and photo-chemistry, deliberately preparing himself for the stories that would call forth both his skill and his finest responses as a human being.

(Continued on page 88)

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CAPA-BISCHOF

(Continued from page 87)

He photographed the famines of India; in Korea he photographed the prisoners of war, the children, the people, serene Eastern civilizations. He photographed always with heart and with a deep respect for the privacy of the people before his cameras. He once commented on the typical "sensational" newspaper picture (of an accident or a suicide) by saying "What does it help? It only makes us poor to have to feed on more and more excitement."

Bischof's pictures were marked by a fineness of technique seldom equalled. He was potentially the world's finest photographer. He leaves a wife, Rosalina, who is now in Switzerland where she gave birth to her second child the week following her husband's death.

Robert Capa and Werner Bischof left a visual document of our time that is worth looking at and pondering again and again. An article on Bischof, in the working stage when news of his death was received, will soon appear on these pages. A portfolio of Capa's best pictures is now being planned.

These were exceptional human beings who affected everyone they knew. They made their friends feel that life was not just worth living, but that it was worth fighting for. They made you realize that, in this slightly out-of-focus world, it was still possible for men through individual spirit and action to do something to get it back into focus.-Jacquelyn Judge

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of Pictorial Photography. Closes August 14. Exhibit, September 12-19. Fee, \$1 for 4 prints. Write Stanley C. Dakin, Dir., Vancouver Island Exhibition, Nanaimo, B.C., Canada.

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tember 11-October 9. Entries from overseas should arrive August 4. Fee, \$1 for any number of pictures submitted by one entrant. Write Sec'y, London Salon of Photography, 26 Con-duit St., New Bond St., London,

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REBIKOFF'S TORPEDOES

(Continued from page 77)

corals, rocks, living things are there, and the deeper one goes the more vivid and spectacular is the coloration, if it can be illuminated.

Rebikoff, who is an experienced diver, decided that electronic flash would be the best light source for stills. The problems to be overcome were formidable.

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RAPHY

Underwater pressures are tremendous; the unit had to resist crushing and be absolutely watertight even at the greatest depths. Leakage would mean unreliability, ruined equipment, danger of shocks. Salt water and air destroy metals and insulators which seem sturdy enough in a home or laboratory.

The equipment had to be able to give a powerful flash, yet be small enough to be easily maneuvered and light enough for one-man handling on land. Under the water it should be just sufficiently buoyant to weigh practically nothing. To avoid contrastless, uninteresting lighting, it was desirable to be able to illuminate subjects from an angle.



One type of torpedo incorporates propeller and powerful electric motor to tow photographer underwater at 2 mph.

All of these requirements were met successfully in the Electron and other models of the torpedo. To reduce the electronic flash unit to the simplest components and to get fast recycling (less than 2 sec. between flashes), Rebikoff connected five 90-volt "B" batteries (450 volts) and matched condensers with a total capacity of 2,000 microfarads. The flashtube operates at 450 volts, flash duration is 1/1,000 sec., power output rating 200 watt seconds. The triggering circuit to set off the flashtube is extremely simple, operating from a 10,000 volt pulse (see Electronic Flash from A to Z, Modern, Feb. 1954, page 56, for complete explanation of how such a sys-

The dry cells have proven capable of giving up to 2,000 flashes, extending over a year. By the end of that length of service, voltage drops from 450 to about 300, with a corresponding drop of about 50 percent (one full stop) in the light.

The flashtube has a straight shape and is mounted in a reflector designed (Continued on next page)

as far as your eye can't see...

A TRIP BEYOND THE HORIZON!

No, this isn't an invitation to a rocket ship expedition... or a safari through the land of the microbe. But, photography today travels in both directions. The infinitesimally small object, as well as the infinitely distant can now be recorded for study and pleasure. In their concept of the camera as but an integral part of a system of photography, a few photographic manufacturers have extended the horizons of picture-taking to areas never before reached by man.

THE CAMERA SYSTEM ...

What is it... an assortment of accessories, a few auxiliary leases? Well, it's all that but more. Rather than just accessories added as an afterthought, it is the unique concept of designing a camera with a series of companion components to amplify the basic camera's function in many different directions. The Canon system was planned in just that manner... so accept challenges no mere camera dare risk. From the highly technical needs of the X-ray, radar and oscilloscope user, to the simple desires of the amateur who wants a close-up of his tropical fish collection, Canon fills the bill.

In this article, we bope to tell you a little about the close ranges of the camera, beyond the 3½ foot distance marking on the focusing scale. While many think this marking is the closest physical limit of the camera, for Canon owners it is only an arbitrary starting point. Similarly, the infinity setting on the camera is not merely a term to designate a distant object perhapt 75 or 100 feet away. With Canon, infinity means just that! It is that immense distance no one has been able to fix in feet.

UNDER THE MICROSCOPE ...

We position a specimen. Generally it is a brilliantly colored object too small for the human eye to see . . . so we employ a microscope "eye" to make it visible to us. But it needn't stop at that point. For where the human or microscope "eye" can go, goes Canon. But Canon also has "memory". It sees, and records in black and white or color, for study, research, or record. There is no better, more accurate proof of what the microscope shows, than the photographic record. The Canon Photomicrographic Unit features a title projector which is an integral part of the unit. This projects your data marking on the bottom of the film frame, so that its photographic record is complete with its identification.

MACROPHOTOGRAPHY ...

A long word that simply means photographing of small objects, at normal or larger than normal size, without the aid of a microscope... not to be confused with "photomicrography" described above. With the aid of the simple "AUTO-UP", the Canon owner experiences the thrill of photographing the wild flower, the perched butterfly, the colorful insect from a distance as close as 22 inches asing the Canon rangefinder! The doctor or dentist, engineer, and portrait photographer finds this device literally his "right hand" for picture-taking. For closer ranges, and for copying work, Canon provides portable (or stationary) COPYING UNITS. The Canon owner mounts his camera on a carrying arm which raises from, or lowers to, the object. Or, the camera can be swung sideways for horizontal copying. A focusing screen is used, for parallax-free ground glass viewing and focusing, and a right-angle viewer for convenience in viewing at eye-level. Various extension tubes are provided for different magnifications down to 1:1 (meaning: the image size on the negative is the same as the size of the original object).

DON'T JUST AIM AND SHOOT ...

Macrophotography and photomicrography are unlike ordinary picture-taking, in that certain precautions must be taken:

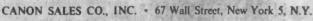
- a—because of the closeness of the subject, the depth of field decreases, thereby requiring more exact focusing.
- b—because of the greater distance from the lens to the film, in the case of the Copying Units or the Photomicrographic Unit, the light reaching the film is dissipated thereby requiring exposure increase. (This is determined by employing a simple mathematical calculation as follows: The square of the distance of the image to the lens disphragm (D*), divided by the square of the focal length of the lens (F*), equals the exposure factor.)
- c—film and development must be chosen to eliminate coarse grain; here final detail is more important than anywhere else.
- d-vibration or subject motion is greatly amplified in its effect at close ranges.

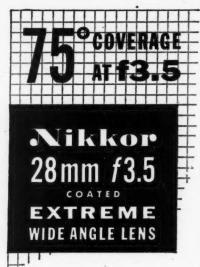
Thus we've shown one side of Canon's versatility... photography of a subject closer than the usual 3½ foot range down to the infinitesimal. With a little ingenuity, the owner of Canon equipment can go even farther. For the Canon System, penetrating nature's mysterious sub-surfaces, knows so limits. For your specialized needs or desires, the Canon offers a complete outfit. Ask your dealer, or write direct.



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The quality of this remarkable lens is typically Nikkor. It is needle sharp from corner to corner with excellent contrast. There is no vignetting and no distortion. And the pictures have none of the tell-tale peculiarities which earmark most wide angle shots.

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REBIKOFF'S TORPEDOES

(Continued from page 89)

to illuminate the field of view of a medium wide angle lens for 35mm camera, which has been found to be the most useful underwater lens-camera combination.

The body of the original Electron torpedo (shown on page 7.7), is unique. All the metal parts are made of a corrosion resistant aluminum alloy with anodized finish. Metal flotation tanks at both ends provide buoyancy. The central portion is made of a sturdy drawn Plexiglas tube. Once the electronic unit is installed, the entire cylinder is filled with a colorless thin oil, and then sealed. The oil has a dual purpose. First, it is an effective insulator for all the high voltage circuits. Second, because it is incompressible, and fills the cylinder, the exterior water pressure cannot collapse the cylinder, no matter how deep it

To insure that pressure inside the cylinder always matches that on the outside, there is a metallic bellows affair (not visible in drawing) fitted to one end of the cylinder in such a manner that sea water is on one side of the material and the insulating oil on the other. The deeper the torpedo goes, and the greater the water pressure on the bellows, the greater the pressure transmitted to the insulating oil to help it resist crushing of the Plexiglas cylinder. The oil has practically the same index of refraction as the Plexiglas wall, so it does not change the direction or color temperature of the light from the flash. For skin diving, which is limited to about 200 ft., such pressure resistance is unnecessary. Latest models have an oilless, all aluminum body, resist pressures to 300 ft., are less costly.

According to Rebikoff, the most difficult waterproofing job centered around what might seem to be a simple matter the short cable connecting the flash contacts in the camera shutter with the triggering mechanism of the flash. The effects of wetting with sea water, drying in the sun, and generally heavy usage, quickly ruined all the conventional rubber covered cables. Finally he settled on a covering made from a polyvinyl chloride plastic which has been successful.

Built-in modeling

A glance at the drawing on page 77 will show that the flash is reflected through the side of the torpedo, at a sharp angle. The camera housing is also mounted at an angle, behind the flashtube, the arrangement being such as to provide a 45-degree angle between the source of illumination and the optical axis of the camera lens. This keeps the torpedo out of the picture and provides





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light which brings out the shape of the subject better than would flat, front lighting. To aim the light from any side the torpedo (and camera) is just rotated in the water to achieve the desired direction of light throw.

In making color pictures, greatest success has been obtained with a lens of 35mm focal length using an opening of f/4, focusing on a subject approximately 8 ft. from the camera and 5 ft. from the flashtube. For closeups, the flashtube is brought to about 20 in. from the subject and the diaphragm set to f/11.

It might seem that by using more powerful flash units subjects could be photographed at great distances. This is not the case. Even the clearest sea water is full of fine floating particles. Although these are not immediately visible to the eye, every such particle acts as a tiny reflector when a flash goes off, causing a kind of over-all fog. Under ideal conditions this limits the range of the most powerful flash to about 20 feet. In less than ideal conditions the turbidity of the water may cut the range to less than 10 feet. No matter how powerful the light source, the density of the water limits visibility.

Several models available

In addition to the torpedoes shown, Rebikoff has designed units to provide continuous illumination for movies. He has one type with a self-contained electric motor and propeller which drags the photographer along at about two miles per hour without effort on his part. In these units rechargeable silver cell batteries are used. The movie torpedoes are expensive, costing up to \$1,300. However, latest models of the flash torpedo are being produced to sell in France for the equivalent of \$200.—John Wolbarst



Like members of a fantastic ballet two divers are revealed by light from one of Rebikoff's torpedoes for movie work.



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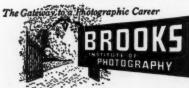


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What's Ahead?

by LLOYD E. VARDEN



(Editor's note: The 4th Annual Conference of the Society of Photographic Engineers was held at the Hotel Thayer, West Point, N. Y. May 26-28. Nearly 40 papers on all sorts of photographic problems were presented. Lloyd Varden's column this month deals with three of the most interesting ones.)

High-Speed Print-Out Emulsions

In my June, 1954 column I briefly reviewed the paper that was to be given by H. T. Dybvig and T. R. Thompson of the Ansco Research Laboratory at the SPE Conference, and promised to give further details after the paper was delivered.

The higher than normal speed for the print-out emulsions described is obtained by a two-fold principle. First, the emulsion itself is made as fast as possible for the print-out effect by use of silver bromide of large crystal size, together with silver citrate in optimum concentration. This makes it possible to increase the speed of a print-out paper several times over that of the usual fine-grain silver chloride P.O.P. To obtain the maximum speed, however, the coarse-grain silver bromide emulsion is given a post-exposure to red light which multiplies the effective speed by 50 times. Thus, the two effects in combination are capable of giving a printout paper 100 times faster than normal materials of this type. Unfortunately, the image produced by the newer print-out materials has the typical reddish color, and not a neutral gray.

Monobath Developers Revived

It was evident at the SPE Conference that considerable research has

been going on in recent months to devise a monobath developer that is free from the drawbacks of previous combined developer-fixing solutions. For example, M. H. Dickerson of the Southwest Research Institute described an amidol and an amidol-pyro developer in combination with potassium thiocyanate as the fixing agent for rapid processing. Amidol is known to be a developing agent that causes the image to appear very rapidly, but builds up contrast more gradually. It is desirable for monobath developers, then, because the rapid initial development helps to preserve image detail before the fixing agent has a chance to dissolve away excessive amounts of the exposed and undeveloped emulsion.

The claims of certain investigators that amidol in combination with potassium thiocyanate can give a single solution developer-fixer that causes no decrease in film speed, no increase in graininess and no other objectionable side effects, cause me to wish for the first time that I was born in Missouri. The claims may be true, but I shall keep my fingers crossed until more evidence is available to support them.

Effect of Heat on Film Speed

Photographers have often wondered if films are slower when exposed in cold weather and faster when exposed in hot weather. Emulsion chemists have known for many years that the temperature state of an emulsion influenced its effective speed, but through the normally encountered range of temperatures the variation in speed was not great enough to be of practical significance. D. M. Howell of the Boston University Physical Research Laboratory discussed the effect of heat

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on Kodak Aerographic Super-XX film at the SPE Conference and presented data to show that heat effects can be of practical importance under some circumstances. Perhaps a similar conclusion could be drawn for other film materials if they were subjected to Howell's extensive tests. He found that heating the aero film emulsion at 120 F for 14 hours before exposure increased the speed and the fog. If the heat treatment is given after exposure the speed increase is greater. Contrast was also increased by the heat treatment. However, the extent of the speed, contrast and fog variations by heat treatment is greatly influenced by the heating time, the temperature, the relative humidity, the degree of development and even the light intensity when the emulsion is heated during exposure. From all of this, it is obvious that the best advice that can be given to practical photographers is the same as always-forget about it!-THE END

THE OMEGA 120

(Continued from page 58)

could not be readily accomplished while wearing gloves. When the shutter is cocked a warning red indicator appears in a window below the shutter. Unfortunately, the window is quite small and the signal is almost invisible in poor light.

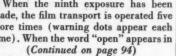
The entire front housing below the lens plus the lens cap is made of moulded nylon and is extremely strong and durable. The hinged lens cap is a good feature which will prevent lost or mis-

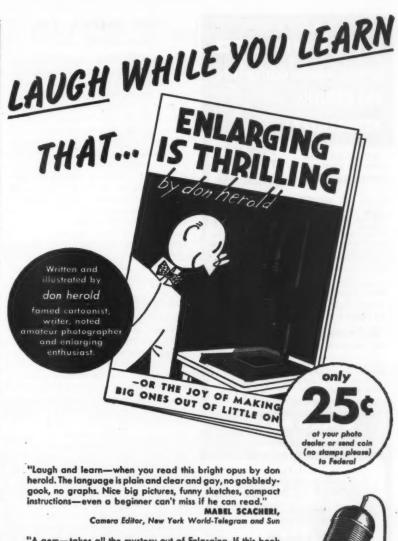
placed lens caps.

Although most modern cameras using 120 size roll film have standardized on either a 21/4 x 21/4 or 21/4 x 31/4 negative format, the Omega 120 does not. Instead it makes nine negatives 21/4 x 23/4 on a roll. This may seem to be an odd size but it has very excellent reasons behind it. This new format provides perfect proportions for enlarging to 8 x 10 without any waste in the negative. Thus, the negative size is utilized to the fullest in terms of making prints and enlarge-

The camera back is completely removable and clearly marked with instructions for loading the camera. A large knob located in the center opens or closes the camera back when rotated through a small angle. The film is loaded in a conventional manner. The spools are held in place by spring loaded retaining knobs. An open ruby window is used to locate the first exposure manually; then the film transport takes over automatic operation and shuts the window with a metal cover.

When the ninth exposure has been made, the film transport is operated five more times (warning dots appear each time). When the word "open" appears in





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THE OMEGA 120

(Continued from page 93)

the exposure counter window at the right of the camera back, the back may then be removed and the rolled up film extracted. Due to the narrowed dimensions of the film chamber, removing the film proved difficult. The film knob must be turned to ascertain position before the roll can be removed easily. A number of cameras were checked but the proper position for this knob varies.

To replace the back, you engage a pin with a hole on the camera body, and rotate the locking knob clockwise through the small angle. The transport slide must be all the way in before the back will lock. Once the first exposure is in place the back cannot be opened, accidentally or intentionally, until the entire cycle is repeated and the "open" appears in the film counter window.

Unusual flash

The Simmon brothers have designed a new type of BC flashgun that holds six bulbs in a turret. The unit is linked to the film transport system of the camera and automatically places a new bulb in position each time the film is wound. The entire system is very rapid but unfortunately the bulb is below the lens when horizontal pictures are made. Turning the camera to a vertical position corrects this fault. A slight amount of slippage was found in the model tested causing the sixth bulb to align itself short of center thus producing inefficient illumination. Careful alignment of the first bulb in the reflector plus tightening down the magazine retaining screw as far as it would go subsequently corrected this. Turrets are easily interchanged. Price of the Omega flash attachment is \$49.50. Extra Omega flash turrets are available at \$7.50 each. Accessories include lenshood and filter holder, \$7.50; special cable release, \$12.50; flash guide attachments \$3.50 and a closeup attachment at price to be announced when available. The camera itself costs \$239.50.

What's the impression of the Omega 120? Despite its odd looks, it's probably one of the easiest, fastest handling cameras ever devised for any size film. No camera boasts better or more accurate controls more judiciously placed for the photographer. Because of its relatively noisy film transport, the Omega will probably never be used with great success in candid work. But for sports, aerial photography, documentary work or anywhere else that a highly durable and completely reliable camera is needed, the Omega fills the bill. No delicate fussy camera this. If you feel like going over Niagara Falls in a barrel while taking rapid sequence shots, better take the Omega. It will survive. - THE END.





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Clubs

by MABEL SCACHERI

What makes one club function better than another? The answer often lies in making careful plans and then carrying them out. Here are some things to think about.

Not long ago one of the New York camera clubs had a what-ails-us session, strictly introspective. The members discussed some of the causes for recent difficulties, laid plans to correct errors. One problem this club discussed was that of their geographical location. When they selected their meeting place, some ten years ago, the neighborhood was a nice quiet community of middle-class citizens. But it has deteriorated. People don't really feel safe walking down the rather dark street to the building where the club meets. Such a change in the character of a community can occur anywhere, and obviously you shouldn't hold club meetings in an unsafe part of town.

This club also wondered whether their dues were too high. Naturally rent is the largest item a club has in the budget, and some clubs go in for membership campaigns, taking in new members indiscriminately, and thus do the group a lot of harm. In fact as this N. Y. club talked things over they realized that much of a club's success comes first from making careful plans, and then from carrying them out.

Try this club's way

Along these lines, I was impressed with the management of the Chicago Color Slide Club when I attended one of their meetings this year. Possibly this club is exceptionally lucky in their meeting room, which is a sizeable hall in the Eleanor Club in the Stevens Building. They not only meet there but have dinner there preceding the meeting. The Eleanor Club kitchen furnishes the food, and delicious food it was the night I was the club's guest. After dinner, waitresses removed dishes and tablecloths. Men members of the club sailed in like trained firehorses, folded up tables, arranged chairs in rows, and set up the screen and projector, in just no time.

The screen and projector were up high. Usually chairs are set on a flat floor and when the pictures to be viewed are placed too low, people can't see through each other's hats and heads. I've been howling about this obvious fact for many years and getting no results with the New York (Continued on page 96)

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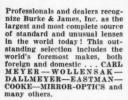


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CAMERA CLUBS

(Continued from page 95)

clubs. Well, those bright Chicago club color sliders had built a rigging which boosted the projector up about six feet from the floor. There was also a contraption with a few steps leading to a safe and solid high perch for the projectionist. This guy was a genius. He had actually had the gumption to run through all the slides ahead of time and make sure none of them was upside-down or hind-side-to!

An idea for more members

That isn't all. The club has a wonderful deal in associate memberships. Let's say their regular membership fee is \$12 a year-cheap enough for a club meeting twice a month. Their associate membership fee, for out of town members, is \$4 a year. These associates submit slides to the contests and their work is judged on the same basis as that of other members. Once in a while they get all the high scores, and that is considered good for deflating the local members and making them get busy and shoot more good slides.

Anyway, this is a fine, lively club. Nearly half the members are women. And I should estimate by the attendance that evening that they have about as many associate members as local members. Is there an idea here for your club? Is your city just a little too small to provide enough members for a good-sized club? Aren't there some fans in the nearby towns who would enjoy being associate members, and add interest to your contest sessions. not to mention funds to your treasury? You might be able to attract associate members by notices in newspapers in the outlying communities, or invitations sent through various social organizations in these other towns. Believe me, the Chicago Color Slide Club has no trouble attracting associate members. Some of them live in London, Havana, Cuba, all through the U.S., and quite a bunch of them are New Yorkers who also belong to the New York Color Slide Club.

From speakers to judges

Well, to get back to the New York club that was having the what-ails-us session. They thought about the speakers they had during the past season. Too many commercial photographers, some of them thought. The commercial man is not so likely to have the amateur point of view. He may admire a certain hard, literal quality in photographs which amateurs don't want in their work.

The club felt that there had been a sharp division of interests among their members. Some preferred the documentary style, others were definitely pictorialists. They wondered whether a club could exist with this division. I think that is quite a point, since it is hard to find judges who do not have set opinions and preferences one way or the other. I believe a club with such a divided set of tastes ought to have

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Chaos, clubs and contests

Is a darkroom important for a camera club? Experience has taught many clubs that a darkroom is more bother than it's worth. Most members have their own darkroom, be it ever so humble a kitchenette or bathroom. Club darkrooms are subject to messiness, broken equipment, and quarrels over who uses them. But it all depends on your own club and your own conditions. Maybe a darkroom would attract those new members you want.

How important are competitions, both within the club, and inter-club? Majority opinion favors competitions, human nature being what it is. People like the thrill of being proclaimed "the winnah." They get out and shoot more pix if you have contests. Just don't take them too seriously or get too steamed up over them.

Now is a good time to ask yourself some of these searching questions. Is your club well located, convenient, in cheerful quarters? Are you getting the right kind of speakers, judges, club officers? Are you attracting new members, going about it right? Are your dues too high? Are you high-pressuring too much in your club contests? Dream up a campaign to correct what's wrong and keep your club healthy and happy.—THE END

ANNUAL CONTEST

(Continued from page 40)

Judging the contest were Murl Deusing, Curator of Education, Milwaukee, Wis., Public Museum; K. W. Williams, Manager, Photographic Illustrations Div., Eastman Kodak Co.; and Fred Kil-



Francis Eisenman's shot won third prize

dow, Director, National Scholastic Press Association.

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THIRD PRIZE \$10. The naturalness of two gabbling girls caught the eye of Anne Brennan, of New York, N. Y. She found them on a little side street, quickly made the picture with a Rollei, Super-XX, f/11 and 1/100 second.



THIRD PRIZE \$10. The daily bath is a wonderful source of spontaneous children's expressions. B. Bhansali, of Bombay, India, used a dark background to set off this amused lad. Rolleicord, Super-XX, f/11 and 1/100 sec.

"I tried it myself"

How can you make a "natural" picture? Whenever you catch the unposed instant, very likely you're going to find yourself with an appealing picture. You may spot two girls exchanging local gossip (top, left), a small boy giggling under a spout of water (top, right), or a terrier's chase ended by a tree (right). These are natural moments in the life of each subject. Each is reacting in an ordinary way to an ordinary situation. The trick is not to look for the unusual occurrence, but to look twice at the everyday scene. Yes, you may even find a picture in your kitchen chair (top, opposite page)!

"I Tried it Myself" is a monthly black-and-white contest. You may submit any number of prints, 4 x 5 or larger, with your name, address and all technical data on the reverse side. First class return postage must be enclosed if you want us to return prints we cannot use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.

SECOND PRIZE \$15. Sometimes it's worth climbing a tree to get a different view of an everyday scene. Katherine Love, of New York, N. Y., photographed a perky terrier with a Kodak Bantam camera, exposed at f/8 and 1/100 second.





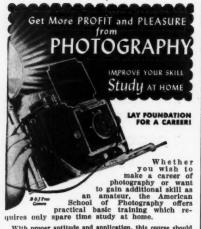
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\$25 FIRST PRIZE. Abstract patterns need not be "other-worldly." Bob Thornton, of Ontario, Calif., looks for "unusual slants of everyday objects"—and here is a photograph of a household chair! He believes he has recorded a successful design. So do we. Using a 4 x 5 view camera and Super-XX film, Thornton stopped down to f/32 at 1/2 second.

THIRD PRIZE \$10. Making a curious pattern in themselves, were these sailors stretched out in a station. Louis Glessmann, of Glendale, N. Y., used a Leica IIIf, shot wide open at f/2 and 1/5 second. But the problem was largely a darkroom task. He intensified the negative, and dodged and burned in to pick up highlights and at the same time, hold detail.

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(Continued from page 47)

lumber industry. On page 45 is a photograph made in Vancouver of seamless strips of fir. A man's hand gives scale to the photograph, the 100-watt-second electronic flash plus a black background gives it drama in stark simplicity.

The raw product and the workers are placed in sharp contrast against the finished product on pages 48, 49. The pattern shot is a close-up photograph of an etched, pressed wood table which Karsh saw in the office of a lumber company official. He was intrigued by the design which looked to him like sand after the waves had washed over it. He photographed it with a 4 x 5 view cameraand one 750-watt spot to bring out the textured pattern. A gigantic cedar near Lumbermen's Arch, Vancouver, a memorial to the lumberman, seemed to Karsh a documentary symbol of the big trees and strong men who have built one of Canada's great industries. He photographed the workers and the 1800-yearold tree in a naturalistic manner, befitting the subject matter.

So, here it is. A sample from a fine reportage of a great country by one of the world's top photographers. From the Wild West of the Calgary Stampede (page 47) to the peaceful farms of Charlottetown, Prince Edward Island (pages 50, 51), through the cities and prairies, Karsh went with his cameras, with honesty, and with great skill. He emerges from his challenge with new stature as a photographer, revealing skills unknown before, adding the word "photographer" with all of its implications to that of portraitist.-Jacquelyn Judge.

PHOTO ENGINEERS MEET

More than 300 persons traveled to West Point, N. Y., to attend the 4th Annual Conference of the Society of Photographic Engineers. Held May 26-28 at the U.S. Hotel Thayer on the beautiful grounds of the military academy, the meeting was devoted to the presentation of nearly 40 papers covering a wide variety of technical subjects. (Some of the papers are discussed by Lloyd Varden in his column on page 92.)

In addition to the technical sessions, there was an exhibit of specialized photographic equipment by manufacturers and the Armed Forces.

On May 27, at the annual banquet, the guest of honor was Dr. C. E. Kenneth Mees of Eastman Kodak Co., who was made an honorary member of SPE. After the banquet Dr. Mees gave an illustrated lecture on advances in astronomical photography.

Peter Krause was chairman of the conference committee. Leo S. Pavelle is president of SPE .- J. W.

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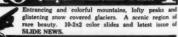
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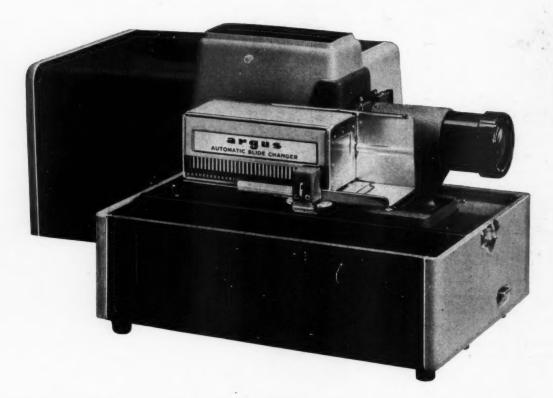
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